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SELF-TRANSLATION: TWO APPROACHES BY SOUTH AFRICAN AUTHORS WRITING IN AFRIKAANS

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A research report submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in partial fulfillment of the requirements for the Degree of Master of Arts in Translation.

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Abstract

This research report examines the Afrikaans and English versions of Mark Behr's *Die Reuk van Appels (1993)*, written in Afrikaans and later translated by Behr into English under the title of *The Smell of Apples (1995),* and of André Brink's *Die Blou Deur/The Blue Door (2006).* A descriptive analysis shows the different approaches adopted in the self-translation of their work and reflects on the reasons for such differences.

I declare that this research report is my own, unaided work. It is being submitted in partial fulfillment of the requirements for the Degree of Master of Arts to the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

_____

Bronwyn Maria Raaths

_____day of _____, 2008

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List of abbreviations:

Source Text = ST

Target Text = TT

Source Language = SL

Target Language = TL

Descriptive Translation Studies = DTS

Chapter 1: Introduction

> **When one imagines oneself as a singing bird, self-translation can be seen as an enchanting glide, crossing boundaries in a ceaseless game between metaphors and metonymies (Atzmon 2004:5).**

Before discussing self-translation it is necessary to define what self-translation is. Toury (1995:244) identifies self-translation as **autotranslation** and defines it as "translating what one has just said in one language into another; (i) to oneself (intrapersonal autotranslation) and (or: and then) (ii) to others (interpersonal autotranslation)" (Toury 1995:244). In this research, the term is used to refer to the first instance of writers translating their own works.

The term self-translation can also be used to refer to two different processes. In the first instance it has been used to refer to authors who translate their own works, and to the process of translating oneself or one's own culture in writing. The latter definition essentially is what Besemeres refers to as "language migrants" (Besemeres in Freadman 2004).

> The 'self' of the title resonates in several ways. It refers to how we move ourselves into different contexts and assume different identities which in effect results in translating identities. Besemeres wants the term's inclusiveness: its reference to the person's 'whole inner life', as opposed to the acts of merely conscious auto-conceptualisation she associates with the oft-used (and often oppositional) term 'identity'. (Besemeres in Freadman 2004:21)

An example of what Besemeres refers to as "language migrants" can be found in Eva Hoffman's *Lost in Translation* (1989). In this book Hoffman relates her experiences "as an émigré who loses and remakes her identity in a new land and translates her sense of self into a new culture and a different language" (Barnes and Noble 2008:1).

A distinction needs to be drawn between "language migrants" and auto-conceptualisation. *Auto-conceptualisation* refers to how you conceive who and what you are as opposed to *identity* which is a social construct. But it can also mean that the self-translator is in the position to conceive his ideas personally during the process of translation. Here, translating one's self is on another level as identity. In other words, the self-translator has the authority to decide how to translate. In one respect,

translating your self in a different culture is making yourself understood by a different culture.

This study examines two books and their translations. The first is *Die Reuk van Appels* (1993) by Professor Mark Behr, written in Afrikaans and later translated by Behr into English under the title of *The Smell of Apples* (1995).

The second book is by Professor André Brink and is entitled *Die Blou Deur/The Blue Door* (2006). Here is another instance of a South African author who sets out to translate his own work from Afrikaans into English, even though he maintains that his tactic is more a type of bilingual writing and entails writing both versions simultaneously. Brink (2006c) elaborates by saying "[t]he two versions of each of my books are not direct translations of each other: I do not write a book in one language and then translate it into the other, but write the two versions at roughly the same time" (Brink 2006c).

Research into self-translation is an area which has been largely untouched in the field of translation studies in South Africa and South African literature. In this sense, it is of local value. By virtue of being in South Africa almost everyone is bilingual, which could encourage South African authors to want to produce their writing in bilingual form. The research also makes a valuable contribution to the study of South African literature and the relationship between author and translator, which has only begun in South Africa. On a more global level, Toury (1995:53) reminds us that "[t]he process by which a bilingual speaker may be said to gain recognition in his/ her capacity as a translator has hardly been studied so far" (Toury 1995:53).

Mark Behr and André Brink have been selected as case studies because they are both acclaimed novelists who have translated their own works. They form part of a body of writers in South Africa who translate their own works (c.f. the works of Dalene Matthee and Elsa Joubert, although not all their works are self-translated). They have been chosen for study as they would seem to demonstrate different approaches.

With globalisation, the importance of translation has grown. This research study is motivated by a desire to contribute to this growing area of research and to add to the understanding of translation by studying the phenomenon of self-translation.

1.1. Self-translation and the bilingual manuscript

Historically self-translation or bilingual texts can be traced back to the Middle Ages. Because such texts translated by authors then defeat standard categories of analysis (such as the relationship between the source text and target text) certain issues arise, such as:

> Is each part of the bilingual text a separate, original creation or is each incomplete without the other? (Hokenson and Munson 2007: preface)

In the above quote Hockenson and Munson raise the issue of whether a bilingual text is a "separate, original creation" or "incomplete without each other". Behr's texts tend towards separate, original creations which need each other to complete the picture and Brink's towards identical bilingual texts which are so close they are able to lead separate lives. Bilingual texts which deviate from each other still share a family resemblance, but need each other to complete the picture in the sense of twins. The freer the translation, the more the Siamese twin theory applies in that both texts need their symbiotic relationship to complete the picture; and the more faithful the translation, the more the relationship between the ST and TT can be regarded as that of independent twins which bear a family resemblance, but where the two texts are complete enough to stand independently.

In terms of the process of translation, the controversy around whether the Target Text is a "poorer cousin" of the Source Text still lingers on. However in the case of self-translation this argument falters. The idea that a translation is in some way inferior developed out of the perception of the seemingly uncreative role of the translator who merely reproduces the text in another language. The original creativity of the Source Text author tends to be lauded and often, in the case of a translated work, the original author's name might still bask in the limelight on the cover whilst the translator's name is curiously insignificant. In the case of self-

translation it would seem that the argument that a translation is second rate does not apply as the creativity of the author/translator could be expected to be unfettered by the usual demands placed on the translator.

In the case of the self-translator, the issue of the creativity of the Target Text becomes a curious one and the question of loss and gain an elusive one. Federman (1996:4) feels "the two texts complement and complete one another" (Federman 1996:4). He believes that it is not so much a question of loss or gain, but that self-translation should be viewed as an opportunity of having another chance of saying in the TT what perhaps could not be said in the ST. He presents the following argument on the matter of loss and gain during the process of translation:

> This matter of loss or gain in the process of self-translation raises a crucial question: whether the translation is merely a substitute for the original or if, in fact, it becomes a continuation, an amplification of the work? [...] That is to say, we have the possibility of correcting the errors of the original text. As a result, the self-translation is no longer an approximation of the original, nor a duplication, nor a substitute, but truly a continuation of the work - of the working of the text. (Federman 1996:4-5)

Atzmon (2004:5), also in relation to self-translation, refers to the gain as "flashes of light" and the loss as "areas of darkness". Atzmon maintains, "we imagine metaphorically the signifiers which are available for expression as flashes of light appearing in our consciousness, and the gaps as areas of darkness" (Atzmon 2004:5).

Writers and poets seek by means of their creativity to compensate in some way for this loss. During the process of writing, writers and poets "dive into the dark recesses of language, illuminating those hidden gray zones by metaphorical substitutions and allegorical devices [...] 'Minding the gaps' of language means awareness of the twilight zone, which cannot be expressed within linguistic signs" (Atzmon 2004:5). It is this creativity which allows self-translators an opportunity not so much to translate as to "rewrite, adapt, transform, transact, transcreate" (Federman 1996:4). Federman embellishes on this point by saying:

> Usually when I finish a novel [...] I am immediately tempted to write (rewrite, adapt, transform, transact, transcreate - I am not sure what term I should use here, but certainly not translate) the original

> into the other language. Even though finished, the book feels unfinished if it does not exist in the other language. (Federman 1996:4)

The loss during the process of translation is due to a language's shortcomings. Atzmon recognizes that "**every language is distinguished by the wealth of certain words, and the poverty or shortage of others**" (emphasis in original Atzmon 2004:5) so a self-translator uses self-translation as an opportunity to improve on what he tried to say in the ST, but could not due to a language's poverty and in this sense he has an opportunity in the TT to gain.

> I am aware also that translating one's work into another language often reveals the poverty, the semantic but also the metaphorical poverty of certain words in the other language. There is no doubt that the process of self-translating often results in a loss, in a betrayal and weakening of the original work. But then, on the other hand, there is always the possibility, the chance of a gain. It seems to me that the translation, or rather the self-translation often augments, enriches, and even embellishes the original text – enriches it, not only in terms of meaning, but in its music, its rhythm, its metaphoric thickness, and even in its syntactical complexity. (Federman 1996:4-5)

Federman provides an interesting insight into what motivates self-translators such as a way of continuing or improving the text. In this sense "[**c**]**hoosing a word is an intentional act that produces the content.** Thus, the translator of his own written text is privileged to modify his own translated messages" (emphasis in the original Atzmon 2004:1-2).

As Federman (1996:5-6) continues:

> As such the act of self-translation enlightens the original, but it also reassures, reasserts the knowledge already present in the original text. Sometimes it also corrects the initial errors of that text [...] Basically that is how I understand my work as a self-translator and as a bilingual writer. Sometimes the translation I do of my own work amplifies the original, sometimes it diminishes it, corrects it, explains it [...]. (Federman 1996:5-6)

Villalta (2003:2) believes that authors choose to self-translate, firstly, because it "has to do with the possibility not so much of mere repetition, but of gaining perspective, of added meaning" (Villalta 2003:2) and secondly, as Atzmon feels "[**t**]**he act of**

self-translating can be seen as a vital urge for being heard and understood" (emphasis in original Atzmon 2004:1-2). A self-translator thus has two opportunities to reach a wider audience.

1.2 Bilingualism

In examining self-translation, it is also important to look at bilingualism. Not everyone who is bilingual can automatically become an author who self-translates, as there are varying degrees of bilingualism. The world of the fluent, competent bilingual author of literary works is admirable. As a language practitioner, having survived mother tongue, second and foreign language academic training, it is tempting to consider this marvel whereby certain language practitioners are effortlessly able to leap between languages with such gymnastic agility.

Hokenson and Munson (2007:12-14) define the **self-translator** as,

> the bilingual writer who authors texts in one language and then translates them into the other [...] **self-translators** are idiomatic bilingual writers who have two literary languages: they compose texts in both languages, *and* they translate their texts between those languages. (Hokenson and Munson 2007:12-14)

A "**bilingual text** refers to the self-translated text, existing in two languages and usually in two physical versions, with overlapping content" (Hokenson and Munson 2007:14). Not all bilinguals are competent enough to translate.

Bilingualism can be viewed as a spectrum. Hokenson and Munson provide an extensive list of different levels of bilingualism. The portion relevant to this research is provided below. They suggest that,

> * An **ambient translingual** has been exposed to two or more languages in different settings, which may be either within a social milieu (such as home and school) or across different milieus or even borders (such as through migration, exile, or travel). Ambient translinguals have different degrees of competency in these languages, may write some, but usually only speak and write one language well.
> *A **diglossic** is a subset of ambient translingual for our purposes, and indicates chiefly oral use of two languages, without necessarily any competence in writing.

> *A **colingual** writes mixed-language texts, in which one language is clearly dominant, although code-switching is frequent within the text.
> *A **competent bilingual** is competent in two languages, able to write in both alternately and to reproduce standard and normative discourse.
> An **idiomatic bilingual** writes in both languages with near-native handling of grammar, idioms, discursive registers, and stylistic and literary traditions."
> (Hokenson and Munson 2007:13-14)

This list indicates that only the idiomatic bilingual is capable of producing both texts of a high enough standard as to retain the author's original meaning without the interference of an editor.

While admittedly there are several degrees of bilingualism, authors who self-translate need to have the highest level of bilingual literacy i.e. the final stage of **idiomatic bilinguals** and this needs to be coupled with a flair for translation. In terms of this flair for translation, Toury (1995:245) stresses "[t]here can be very little quarrel indeed with the argument that a *predisposition* for translating [....] may be coextensive with bilingualism [...] On the other hand, the identification of translating *as a skill* with mere bilingualism seems an unwarranted oversimplification" (Toury 1995:245). One is not automatically equipped with sensitivity for translation just by being bilingual. Toury (1995:246) continues that,

> [i]t would seem rather far-fetched to assume that all bilingual speakers (merely by virtue of their bilingualism, that is), [...] will *externalize* their innate competence...It would seem much more convincing to argue that some additional factors are needed in order to trigger off the "specialized predisposition" for translating [...] Therefore it is my contention that, a rift has revealed itself between the innateness hypothesis and the need to account for the emergence of translating as a realized skill. (Toury 1995:246)

Self-translators who are bilingual are also bi-cultural and need to have an understanding of both cultures, having experienced immersion as it were in both cultures. Toury (1995:53) stresses this emphasis on considering culture during the translation process and argues that, "translation activities should rather be regarded as having cultural significance. Consequently 'translatorship' amounts first and foremost to being able to *play a social role,* i.e. to fulfill a function allotted by a community" (Toury 1995:53). Although being bilingual suggests being bi-cultural Atzmon feels that,

> **Being bi-cultural does not mean to feel at home in two cultures. Quite the contrary, it implies rootlessness, where rootlessness alludes to the joy of being released from the metaphor that likens human beings to trees [...].**
> (emphasis in original Atzmon 2004:5)

In fact "**literary translation is not merely a mediation between cultures represented in texts, but rather an hermeneutic act of 'thinking the between'"** (emphasis in the original Atzmon 2004:1-2).

Statement of problem

Given the above discussion of self-translation, one would expect self-translators to adopt a free approach to translation. Despite this, the analysis shows the authors have quite significantly different approaches. Federman (1996:4-5) suggests one reason why a translator would adopt a free approach when he states:

> We always admire the faithfulness of a translation in relation to the original, and quickly deplore and criticise the liberties a translator takes with the original work of a writer. But there is also a more important reason for wanting to translate one's work: [...] by using another language, the other language in us, we may have a better chance of getting where we want to go, a better chance of saying what we wanted to say, or at least we have a second chance of succeeding. (Federman 1996:4-5)

Initial perusal of these translated novels led to the preliminary findings that overall both Behr and Brink, in spite of some similarities in approach, employ different translation strategies.

The first assumption of this research is that self-translators adopt a freer approach because, as the authors of their own translations, they are at liberty to do so. Authors only need answer to their own authority. This research examines the extent to which these two authors embrace this liberty.

The second assumption is that, given that Behr wrote/translated *The Smell of Apples* (1995) two years after Die *Reuk van Appels* (1993), he would have had time to step back and view his novel from a distance. It is assumed that this would lead him to adopt a freer approach to his reworking of the novel. This could lead either to the

hypothesis that the target text would retain the foreign flavour of the source text and in that regard be free, or it could lead to a completely domesticated target text which could also be considered a form of freedom. In any event, the type of freedom being referred to here could entail a number of translation approaches. Whether the two texts in fact do complement each other (in the case of Behr and not in the case of Brink), as Federman suggests, will be revealed by the research.

Brink, in contrast, wrote both versions simultaneously, leading to the assumption that Brink's texts are more likely to be closer renderings of each other, as he would be working in smaller chunks. This approach tends to be more mechanical.

This study examines the approaches and strategies adopted by Behr and Brink in the translation of their own works with the objective of identifying the translational norms (see Chapter 3) applied in their respective translational approaches. It then seeks to establish reasons for the authors' approaches by conducting e-mail interviews.

Aim

This study aims to examine the macro and micro similarities and differences in approach when writers translate their own works from Afrikaans into English, using *Die Reuk van Appels* (1993)/*The Smell of Apples* (1995) by Mark Behr and *Die Blou Deur/The Blue Door* (2006) by André Brink as case studies. Macro issues involve inter alia comparing covers, paragraphing, chapter delineation and sentence structure; micro issues include the selection of words and language levels.

This is done within the framework of Descriptive Translation Studies, focusing on optional shifts on linguistic, cultural and other levels as well as omissions and additions. As Toury (1995:59) states, "[t]he extent to which omissions, additions, changes of location and manipulations of segmentation are referred to in the translated texts [...] may also be determined by norms, even though the one can very well occur without the other" (Toury 1995:59).

Chapter 2: Theoretical framework

2.1 Translation in general

Translation is a complex activity because, as Baker (2006:321) emphasises, "[m]ost of the central notions in the study of translation - at least the most illuminating - have always been rather elusive and difficult to pin down" (Baker 2006:321). What makes translation so interesting is that it is impossible to arrive at one single interpretation of a Source Text. As Snell-Hornby (1988:2) puts it, "[t]his dynamic process explains why [...] *the* perfect translation does not exist" (Snell-Hornby 1988:2). In some ways one would expect self-translation to arrive at the perfect translation, at least from the writer's perspective. That is why it represents such an interesting area of study.

Before examining the respective translation approaches adopted by Behr and Brink, there needs to be some prior consideration of what the process of translation involves. This chapter therefore starts with a general discussion of some of the central issues pertaining to translation as discussed in translation theory. Translation theory provides insight into the actual process of translation and does not, as is commonly misunderstood, offer a set of norms for the perfect translation (Bassnet-McGuire 1980:37). If translation theory concerned itself with the latter approach this would be considered a prescriptive approach, however much research in the area of translation deals more with the description of process and product and the area of studies termed Descriptive Translation Studies. Toury (1995:56) suggests that norms deal with "translation behaviour within a culture [which] tends to manifest certain *regularities*" (Toury 1995:56) and is thus not random.

Toury (1995:1) introduces the concept of Descriptive Translation Studies by stating:

> In contradistinction to non-empirical sciences, empirical disciplines are devised to account, in a systematic and controlled way, for particular segments of the 'real world'. Consequently, no empirical science can make a claim for completeness and (relative) autonomy unless it has a proper *descriptive branch.* Describing, explaining and predicting phenomena pertaining to its object level is thus the main goal of such a discipline. (Toury 1995:1)

Due to the fact that translation is by its very nature such an intricate activity, a popular point of return is always to reconsider the definition of translation in the hope that this will shed light on the matter. So as a starting point, two initial concepts translators consider are the terms *translation* and *translation theory*. It needs to be established from the outset that to question the meaning of these terms and expect to arrive at clear-cut answers would be a futile quest as Bell (1991:3) rightly points out, "these questions are fraught with ambiguity and the answers to them, not surprisingly, are far from satisfactory" (Bell 1991:3). Bell's statement seems to be based on the fact that language is by its very nature rather complex. Snell-Hornby (1988:1) further elaborates that by viewing the intricacies of language from the angle of translation "the multi-dimensional character of language with its dynamic tension of paradoxes and seemingly conflicting forces becomes the basis for translation" (Snell-Hornby 1988:1). Thus the process of translation is already preceded by this set of tensions and is destined to struggle when crossing the bridge from Source Text to Target Text.

Part of the struggle lies in the fact that there is very little consensus around the definition of the term *translation*. And this lack of consensus is reflected in Behr's and Brink's contrasting approaches, Behr being more liberal and Brink more scrupulous in his transfer.

To return to this popular starting point for academics will therefore not so much clarify as complicate matters as different languages convey diverse interpretations of the term *translation*. When one is trying to define a term the logical move is to resort to the dictionary's definition. Unfortunately, if the translator is seeking some sort of agreement amongst the dictionary definitions and hoping this will solve the dilemma, it is not to be so. It is difficult to define translation. According to Tymoczko (2006:20), "[t]he difficulty with efforts to define translation is that it is so easy to find exceptions to the various definitions proposed" (Tymoczko 2006:20). Newmark draws a logical argument when he compares the dictionaries' view to that of translation scholars. In his discussion he claims that,

> to define translation [...] many dictionaries, [...] offer synonyms for the verb (render, rephrase, reword, transmit, re-express, transmute, transmogrify, interpret, convert, transform, transpose, express, transfer, turn) and add 'from one language to another'

> [...]; other scholars make use of expressions such as 'equivalent', 'equal message', 'equivalent textual material', 'similar', 'like', 'parallel', 'equal', 'identical', 'comparable', 'synonymous', 'analogous'. (Newmark 1991:27)

It is notable that dictionaries prefer a more general definition which brings to mind those translations which are regarded as versions or adaptations, and yet translation scholars, such as Baker, emphasise the important concept of equivalence. It is the latter perspective which implies a more dogmatic academic view. But translation should really be regarded as a spectrum which ranges from strict adherence to the Source Text to adherence to the needs of the target system, even to adaptations and versions. As Newmark (1991:1) points out the language of certain texts is more important than others. He maintains that,

> [t]ranslation is concerned with moral and factual truth [....] The more important the language of a text, the more closely it should be translated. This is valid at every rank of the text; the text itself; the chapter; the paragraph; the sentence; the clause; the group [...]; the collocation [...]; the word; the morpheme [...]; the punctuation mark [...]. (Newmark 1991:1)

It is arguable that, as a text type, fiction could be translated more freely, but actually it is the authority of the author which dictates the degree to which the target text remains faithful to the source text. Yet it was Behr who took advantage of the freedom to adapt or change elements in the novel whereas Brink approached his translation very meticulously. Generally speaking, the greater the authority of the author, the closer the translation. Normally the translator is subject to the authority of the author, but here you have a translator subject to his own authority which is obviously the result of Brink's strategy in writing a bilingual text.

If one considers for a moment that language comprises units (such as phrases or a collection of words) which represent meaning, it can be seen that it is the unit which is a response to a situation and not the individual words as can be illustrated in the following usage of metaphoric language in a scene at the beach:

> "But Frikkie refused to budge and later on Dad and I went alone while he stayed up against the dunes <u>like a real little drip</u>". (Behr 1995:51)

Words themselves acquire different meanings in different contexts and the intended meaning of the linguistic unit is what should concern translators. This can be likened to a person being so absorbed in reading a book that the words pale into insignificance as the motion picture takes over in the mind's eye of the reader. The translator needs to ensure that the motion picture is reproduced accurately. Let us take an example from Behr's novel. The scene is in the classroom scene where the scholars are being taught by their maths teacher. Immediately the reader revisits childhood memories of primary school and a classroom scene with the teacher in front and several rows of desks with scholars. The reader gathers information from the text so as to suggest a classroom scene and Behr chose to translate the Afrikaans:

> 'Toe, gaan sit nou.' Ons het deur die ry banke gestap [...]'
> (Back-translation: ' Go and sit down now. We walked through the row of desks [...]. (Behr 1993:15)

as

> 'Go back to your desk now.' We walked down the narrow aisle [...].
> (Behr 1995:8)

Both versions, although not identical, do arrive at the same imagery and this is because it is not the words that are important, but the picture that is being described or the scene that is being set. Therefore it is safe to conclude that it is the meaning of the linguistic unit which the translator needs to come to terms with in order to reproduce the same imagery in the TT. At the point that the imagery deviates, adaptation takes over. For "[t]here is a tendency within any discourse to speak of an object in various ways [...]one and the same thing can be identified within a discourse in more than one way" (Nida 1975:141).

For Nida (1975:140), "our substitutions are right if the substitution in question serves to identify the same constituent without introducing contradictory or additional features not already implied in the original context" (Nida 1975:140).

Newmark (1991:27) stresses that it is in fact the underlying meaning of meaning rather than the equivalence which is at stake:

> If I define the act of translating as transferring the meaning of a stretch or a unit of language, the whole or part of a text, from one language to another, I am possibly putting the problem where it belongs, viz., the meaning of meaning rather than the meaning of equivalence, identity, similarity, sameness, correspondence and so on". (Newmark 1991:27)

In the quest for the transference of equivalent meaning (different from the meaning of equivalence), translation has been likened to bearing a family resemblance, a photocopy of a photograph, a negative image of a positive image or as the Chinese view it, as the reverse side of a piece of embroidery:

> [T]he most common Chinese phrase for translation, [is] *fan yi*, which means 'turning over' [...] This concept of *fan yi* is linked to the image of embroidery; thus if the source text is the front side of an embroidered work, the target text can be thought of as the back side of the same piece. Like the reverse of an embroidery - which typically in Chinese handwork has hanging threads, loose ends and even variations in patterning from the front - a translation in this conceptualization is viewed as different from the original and is expected to be equivalent in all respects. (Tymoczko 2006:22)

In order to grasp the meaning of language units, the translator needs to move past the notion of translation being a word-for-word transfer from the Source Text. If translation were that simple then we could merely use some sort of mechanical device such as a computerised translation programme and expect to arrive at one fixed answer. Instead, the human element becomes involved in interpreting the text and that is where subjectivity takes over. In order to reduce the element of subjectivity, translation theory has recognised certain benchmarks. One such benchmark is the consideration of the text in the light of its cultural backdrop. Snell-Hornby (1988:2) elaborates the viewpoint that translation is not a mere word-for-word rendering from Source Text to Target Text and that in order to extrapolate the author's intended meaning, the translator needs to go beyond the text. According to her,

> [t]he idea must be abandoned that translation is merely a matter of isolated words [...] translation begins with the text-in-situation as an integral part of the cultural background [...] the text cannot be considered as a static specimen of language, [...] but

> essentially as the verbalized expression of an author's intention as understood by the translator as reader, who then creates this whole for another readership in another culture. (Snell-Hornby 1988:2)

Nida (1975:184), like Snell-Hornby, also stresses the importance of going beyond the text and adds how important it is to be aware of extra-textual background knowledge.

> Traditionally one has thought of the translator's task as merely finding in the receptor language verbal equivalences for the source language words. In reality, however, the translator [...] of a text must deal not merely with words, but with the sets of componential features which they represent. Since the word or linguistic unit may have a number of different sets of such semantic components (i.e. a set for each meaning), the translator must determine which of these sets go together with the greatest probability of "mutual fit". The translator [...] must also have a great deal of additional information which is not contained explicitly in the immediate text. Ideally he should have all the background knowledge which the original writer and his audience shared, since no document ever contains an exhaustive statement on any subject. (Nida 1975:184)

Nida's statement although relevant, tends to be somewhat over-ambitious if he expects the translator to avail himself of "all the background knowledge which the original writer and his audience shared". Translators are not historians or specialists, but they should be able to research the background and arrive at a better sense of the text. He seems to forget that many documents are historical such as Shakespeare's plays and he cannot possibly be suggesting that every translator needs to be a thorough period historian. Or perhaps in this case it is feasible if one considers highly specialised translators as opposed to a general translator.

To be aware of extra-textual features such as background knowledge will contribute positively to the task at hand, but when trying to come to grips with the author's intention, there is also the need for intuition which is a subjective quality. Intuition is an intangible concept in which translators seek to place themselves in the shoes of the ST author as Bastin (2000:233) claims, "[w]riting, or expressing one's thoughts [...] involves intuition, a fundamental part of the expression process which has been greatly neglected because of the difficulty of studying and defining it" (Bastin 2000:233). Intuitive individuals tend to be those creative personas who tend to read

between the lines and go beyond the words. But can there be one intended meaning or is all text absorption the subjective result of an individual's life experience and education? Does this then deviate from the author's intended meaning? Can readers fully experience the textual meaning as the author meant it or will an individual's life experience and education always obscure the meaning?

Even when bearing this set of extra-linguistic criteria in mind a translation will not reach a final destination as Arrojo maintains that a text's interpretation is also dependant upon the reader's digestion of the information and that there really is no single intended meaning of the author (Snell-Hornby on Arrojo 2006:61). Snell-Hornby (2006:61) claims that "translation, like reading, is no longer an activity that preserves the "original" meanings of an author, but one which sees it as a task in *producing* meanings." So "translation turns into a kind of "transformation" (Snell-Hornby on Arrojo 2006:61). Readers are likely to superimpose their own reality onto the text taken from their personal experiences.

The above discussion has highlighted some of the issues pertaining to the complex task a translator is faced with. Obviously, in the face of a lack of consensus around the issues of translation, a need will arise for translation theory in which these issues are given a voice.

2.2 Translation theory and Descriptive Translation Studies

Although translation studies has experienced a great deal of growth and studies on the theoretical aspects of translation abound, the pursuit of a general theory of translation applicable to all languages still continues. Toury (1980:7) states,

> very much has been done in the young but rapidly developing discipline of translation studies; but, in spite of the growing number of publications on various aspects of the discipline and of its subject matter alike, the general theory of translation is still very much wanted. (Toury 1980:7)

Although this source is 27 years old, we are not in fact any closer to reaching a comprehensive general theory of translation.

Several issues arise when considering the delay in formulating the general theory of translation. According to Tymoczko (2006:14), one reason is the lack of input from the non-Western sector. She stresses that,

> [t]ranslation studies must strive for more flexible perspectives, and the thinking of non-Western peoples is essential in achieving broader and more applicable theories about translation (Tymoczko 2006:13). All theory is based on presuppositions…the current presuppositions are markedly Eurocentric. (Tymoczko 2006:14)

Even though Tymoczko suggests that contributions from non-Western peoples is likely to achieve more applicable theories of translation this might not be the case. Including non-Western peoples would increase the language pool which in turn could lead to even more differences in opinion.

Another reason in the delay is the fact that a general theory of translation probably cannot exist. Translators might consider "asking whether a universal theory of translation is possible […] (as) [i]t is quite feasible to construct theories of solar systems that are universally applicable […] [b]ut can there be a theory of literature, say, or human cultural behaviours in general?" (Tymoczko 2006:15). Whilst a "**theory** is an explanation of a phenomenon, the perception of system and order in something observed" the problem facing translators is that theory is abstract and "has no tangible manifestation" (Bell 1991:25). In fact philosophers have debated "for two millennia over the existence of abstract entities […] in the mind" (Bell 1991:25).

In order to further clarify the issue around trying to formulate a general theory of translation, it is worthwhile considering the aim of a theory as "[e]very scientific discipline includes a theoretical component" (Toury 1980:19). The main aim of a theory then "is to enable systematic and exhaustive description of each and every phenomenon within the domain it allegedly covers" (Toury 1980:19) which would be looking at an insurmountable task.

2.3 Meaning and equivalence

It has already been briefly mentioned in the preamble that two crucial areas of concern for translators are meaning and equivalence (see page 15).

When considering meaning, translators sometimes make the mistake of focusing on a word-for-word rendering of the source text, a problem

> which traditional translation theory never managed to overcome, and which still besets translation studies to day. It was Cicero in the first century BC who departed from the dogma that translation necessarily consisted of a word-for-word rendering. (Snell-Hornby 1988:9)

The problem with isolating such a small unit is that one is likely to disregard its internal relationship to the rest of the text and its external relationship to background information. The relationship of the text to the cultural context also needs to be examined and understood. The translator really needs to bear all these aspects in mind when considering the meaning of the word. It is as if the translator is a photographer and zooms in to smaller detail but must zoom out for the larger picture.

Meaning is such a crucial factor in the translation equation that it is considered "the kingpin of translation studies [...] (which is) why the translation scholar has to be a semanticist" (Bell 1991:79). Meaning is "[t]he most intriguing aspect of language" (Nida 1975:9) and "we have only begun to explore the intricacies of its structures and its relations to communication" (Nida 1975:9). A translator's principal concern is this matter of conveying meaning. A translator therefore has to focus on the "units and structures which carry that meaning" (Baker 1992:10-11). Traditionally meaning

> has [...] been regarded as some kind of attribute or inherent property belonging to words [...] But meaning is not a possession; it is a set of relations for which a verbal symbol is a sign [...] the referent of a verbal symbol is not an object in the practical world; rather, it is a concept [...] which people may have about objects, events, abstracts, and relations. (Nida 1975:14)

People use language according to their socio-cultural and educational exposure. Translators need to move beyond the limited linguistic approach which "involves the

transfer of 'meaning' contained in one set of language signs into another set of language signs through the competent use of the dictionary and grammar" to also include a "set of extra-linguistic criteria" (Bassnet-McGuire 1980:13).

Having established some fundamental notions on meaning, the discussion now focuses on equivalence. Once translators have established what they feel is the meaning that needs to be transferred from ST to TT, they are confronted with the task of finding an equivalent in the Target Language. Translation equivalence is not a static concept but rather a,

> broad, flexible and changing [...] one, and not that narrow, fixed notion which is usually adopted by [normative] theorists of translation; [...] Since translational norms are not a given quantity, but a changing factor, it seems best to regard the *entire set of possible TT-ST relationships* [...] as the system of *potential equivalence.* (Toury 1980:64)

Initially, it is important to point out, "descriptive linguistics operates on the assumption that there are no absolute synonyms, that is to say, words which may substitute for each other in every possible position" (Nida 1975:141) "so why should anyone be surprised to discover a lack of synonymy between languages?" (Bell 1991:6). This is why translators spend time mulling over finding the appropriate equivalent replacement.

In searching for equivalence in the TL, translators need to consider the relationship between ST and TT and bear in mind that:

> [t]ranslation is a cross-linguistic sociocultural practice, in which a text in one language is replaced by a functional equivalent text in another. The fundamental characteristic of a translation is therefore that it is a text that is doubly bound: on the one hand to a text in the source language, the 'source text' or the original and, on the other hand, to the communicative-linguistic conditions holding in the culture to which the addressees belong. This double bind is the basis of the equivalence relation which, in turn, is the conceptual basis of translation. (House 1998:63)

Translation equivalence is one of the specific aspects translators deal with and falls under the general umbrella of *theory* of translation (Toury 1980:65) and "denotes an abstract, idealized category of TT-ST relationships (and) [...] is also a series of real,

concrete objects - the actual relationships obtaining between actual utterances encoded in two different languages and regarded, for one reason or another, as TT versus ST" (Toury 1980:65). It has already been mentioned that true synonymy does not exist within a language let alone between languages, so "[e]quivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version" (Nida 1975:24) as "there is no one-to-one correspondence between orthographic words and elements of meaning within or across languages" (Baker 1992:11).

Another area where there is no one to one correspondence between words is *illocutionary particles*. These can be regarded as colouring words as illustrated in the following conversation at the dinner table between David and his wife:

> "You always have an answer for everything, don't you?" (Brink 2006a:38)/ "Jy't ook altyd 'n antwoord op alles" (Brink 2006b:38). (Back-translation: You always have an answer for everything.)

Here the Afrikaans does not reflect the illocutionary particles "don't you". Brink could have compensated by using "né", but he balanced the translation with "ook".

In searching for an equivalent meaning in the TL, the translator is likely to encounter certain stumbling blocks which appear in the form of non-equivalence which "means that the target language has no direct equivalent for a word which occurs in a source text" (Baker 1992:20). Non-equivalence arises out of the fact that "[t]he source language word may express a concept which is known in the target culture but simply not lexicalized, that is not 'allocated' a target-language word to express it" (Baker 1992:21). Loan words are one particular case of such non-equivalence and occur frequently in Behr's two novels. Baker lists a number of strategies that are used by professional translators. Some of Behr's use of loanwords are analysed according to Baker's (1992:40) suggestions on the tackling such problem areas in translation such as non-equivalence:

> (a) Translation by a more general word (superordinate) (Baker 1992:26)
> (b) Translation by a more neutral/ less expressive word (Baker 1992:28)
> (c) Translation by cultural substitution (Baker 1992:31)

(d) Translation using a loan word or loan word plus explanation (Baker 1992:34)
(e) Translation by paraphrase using a related word (Baker 1992:37)
(f) Translation by paraphrase using unrelated words (Baker 1992:38)
(g) Translation by omission
(Baker 1992:40)

When an author makes use of loan words in conversation it can be regarded as code-mixing. Mesthrie (1995:194) draws a distinction between code-switching (larger fragments of alternating language) and code-mixing. The latter "refer[s] to speech in which the alternation is of shorter elements, often just single words" (Mesthrie 1995:194). Although code-mixing is basically automatic, it can have what Mesthrie calls "a calculated effect [...] in order to make a point about how [...] [the speaker] feels about the situation or the person being addressed" (Mesthrie 1995:195). This could be one of the reasons why Behr has chosen to retain the loan words in his novels. If a translator is aiming for a certain effect when using loan words, he is inevitably manipulating the text.

To identify this 'manipulation' of the text in translation, the descriptive approach of scholars such as Gideon Toury, Jose Lambert, Theo Hermans Hendrik van Gorp, Susan Bassnet-McGuire and Andre Lefevere is adopted. This school shares assumptions in terms of translation and Theo Hermans, editor of the volume of essays entitled *The Manipulation of Literature,* (Hermans 1985) proclaimed that in terms of the Target Text, there is inevitable manipulation of the source text for a certain purpose when undergoing translation (Hermans in Snell-Hornby 2006:48). "[T]heir starting point is the exact opposite of that represented by the linguistically orientated school [...] not intended equivalence but admitted manipulation" (Snell-Hornby 1988:23).

As can be observed by the above discussion, translation is a matter of weighing up various factors and making certain decisions: "[w]riters and poets are creative generators of linguistic mutations" (Atzmon 2004:4). This results in a certain manipulation of the text.

A large part of creative writing entails enriching the text by means of idiomatic expressions and metaphors. This leads to an inevitable loss or gain depending on the

metaphoric imagery in the SL and TL. Metaphorically speaking, languages symbolise differently. As most metaphors are non-human attributes, depending on a particular language's preference this will affect the intensity of the imagery e.g. strength may be equated with a horse in English, but an ox in Afrikaans. Somehow the image of an ox wins as the stronger of the two.

Idioms are borne of an unusual grouping of words which singly mean one thing but together evoke a different meaning. An idiom is a "group of collocated words whose meaning is not clear from the common meanings of its constituent words, then the literal translation of such idioms into another language is more often than not a nonsense" (Newmark 1991:58) as the literal translation of each word would lead to an illogical outcome. The problem facing translators is that in dealing with an idiom "the meaning of the whole is not the meaning of the sum total of the parts" (Nida 1975:126) and therefore translators need to take the "meaning of a fixed expression or proverb [...] (as) one unit to establish meaning" (Baker 1992:64).

In order to grasp the meaning of metaphors, the translator needs to understand what is being symbolised. This can be done by first viewing the metaphor from a cultural perspective. The "essential problem posed by metaphor in translation is that different cultures, hence different languages, conceptualize and create symbols in varying ways, and therefore the sense of metaphor is frequently culture-specific" (Snell-Hornby 1988:57). This raises the issue of "considering the question of meaning and translation, for idioms, like puns, are culture bound" (Bassnet-McGuire 1980:23).

Translators then need to adopt a particular approach in the handling of idiomatic expressions and metaphors. Both Snell-Hornby (1988:59) and Bassnet-Mcguire (1980:24) recommend contemplating the *structure* and *function* of the idiom. Translators need to consider "[w]hether a metaphor is "translatable" (i.e. whether a literal translation could recreate identical dimensions), how difficult it is to translate, how it can be translated and whether it should be translated at all (which) cannot be decided by a set of abstract rules, but must depend on the structure and function of the particular metaphor within the text concerned" (Snell-Hornby 1988:59). Translators also need to bear in mind that "[t]he substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or

similar image contained in the phrase, but on the function of the idiom" (Bassnet-McGuire 1980:24).

Once the translators have established the idiom's function, they will need to choose between various strategies in order to transfer the functional meaning. Baker suggests three ways of doing this:

The translation of idioms: strategies (Baker 1992:71)

1. *Using an idiom of similar meaning and form* (Baker 1992:72)
2. *Using an idiom of similar meaning but dissimilar form*
3. *Translation by paraphrase*

Idiomatic expressions and metaphors make up one set of tensions between ST and TT and reminds us of the

> striking differences in the manner in which diverse languages express corresponding concepts [...] (such as) contrasts in the meaning of idiomatic phrases [...] Anyone engaged in translating into a foreign language soon discovers that his troubles are not restricted merely to the exotic difficulties of idioms [...] he faces other restrictions as to what can and cannot be said. (Nida 1975:136)

Instead of constantly battling the word in translation, it is also helpful to take a step back and consider the overall picture. This one could regard as the scene of the event. Fillmore (1977:63) developed the notion of scenes-and-frames semantics. He claims a frame is "for referring to any system of linguistic choice - the easiest being collections of words, but also including choices of grammatical rules or grammatical categories - that can get associated with prototypical instances of scenes" (Fillmore 1977:63). He adds that in terms of a scene:

> I intend to use the word *scene* - a word I am not completely happy with - in a maximally general sense, to include not only visual scenes but familiar kinds of interpersonal transactions, standard scenarios, familiar layouts, institutional structures, enactive experiences, body image: and in general, any kind of coherent segment, large or small, of human beliefs, actions, experiences, or imaginings. (Fillmore 1977:63)

Scenes and frames are an important aspect of translation as it helps the translator to contextualise. In considering the link between scenes-and-frames and translation it is important that,

> [t]he translator starts from a presented frame (the text and its linguistic components); this was produced by an author who drew from his repertoire of partly prototypical scenes. Based on the frame of the text, the translator-reader builds up his own scenes depending on his own level of experience and his internalized knowledge of the material concerned. As a non-native speaker, the translator might well activate scenes that diverge from the author's intentions or deviate from those activated by a native speaker of the source text. (Snell-Hornby 1988:81)

2.4 Contextual and cultural considerations

Two of the aspects concerning translators, who zoom out in order to step back from the micro detail of the text to gain a macro perspective, are that of culture and context. This process of simultaneously bearing in mind the micro detail and the macro picture is considered one of the norms and principles applied by translators in the translation process. DTS provides a framework within which to uncover such norms and reveals, " the [...] position [...] of a translation within a recipient culture [...] should be regarded as a strong governing factor of the very make-up of the product [...] After all, translations always come into being within a certain cultural environment and are designed to [...] occupy certain 'slots' in it" (Toury 1995:12). Bearing these two factors of culture and context in mind, there is a curious misrepresentation in *Die Reuk van Appels* (1993)/ *The Smell of Apples* (1995). The story-line opens in the cultural environment of the Cape where Marnus explains that he and Frikkie were in the same class since Sub A. South Africa is divided into different regions and the Cape Province refers to this initial school year as Sub A whereas the former Transvaal refers to it as Grade One.

> Van sub A af is ek en Frikkie saam in die klas (Behr 1993:9) (Back-translation: From sub A Frikkie and I have been together in class)/ Frikkie and I have been in class together since Grade One. (Behr 1995:1)

Here is an example of contextualisation. Behr could have chosen to use "sub A" in the English version, as the South African audience would certainly have understood

it, but perhaps he felt the international audience would understand “Grade One” more readily.

The concept of translational norms was in fact developed by Toury (1995:56) who proclaims:

> Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions, i.e., at least two sets of norm-systems on each level [...] Were it not for the regulative capacity of norms, the tensions between the two sources of constraints would have to be resolved on an entirely *individual* basis, and with no clear yardstick to go by [...] translation behaviour within a culture tends to manifest certain *regularities.* (Toury 1995:56)

It is clear then that “[w]hile the classic approach to the study of language and translation has been to isolate phenomena (mainly words) and study them in depth, translation studies is essentially concerned with a web of relationships, the importance of individual items being decided by their relevance in the larger context of text, situation and culture” (Snell-Hornby 1988:36).

In pondering cultural significance, the translator is trying to contextualise. This process of contextualising can be regarded as widening the translator’s viewpoint in order that the translation might be channeled towards the most appropriate outcome. Spoken language “is highly context-dependent. The reason for this strong context-dependence lies in the inferential nature of human communication” (Gutt 1998:49). Behr makes use of this inferential nature of communication. As the author, he is aware of the larger picture which exceeds mere words and he has used the second book as an opportunity to voice what he might have neglected to say in the first book. This is supported by the fact that he uses additions and omissions as if he is filtering out from a myriad of ideas.

As far as context is concerned, one might be tempted to view it as being external and tangible such as Behr’s story taking place in the context of the Eastern Cape, but Baker (2006:322) maintains that context is “an abstract, psychological construct that exists within” (Baker 2006:322). Context needs to be regarded as an aid rather than a hindrance as “it might ultimately be more productive to recognize context as a resource” (Baker 2006:332).

Toury (1995:56) regards translation as having a dual cultural function. A text through the medium of a particular language, is representative of a certain culture or once translated, uses the medium of another language to represent a completely different culture to that of the translated language (Toury 1995:56).

Translation involves a process by which the translator is always weighing up such variables as culture and context.

2.5 Relationship between the source text and target text

Once we have established that the ST and TT are embedded in separate cultures it is obviously then necessary to consider them as representations of those cultures and they are also to be considered representations of each other. Translators then proceed to contemplate the relationship between the ST and TT such as grappling with cultural differences and asking themselves how they are going to solve such discrepancies. As has already been previously mentioned, translation is a complex activity and at times there is an ebb and flow between being source oriented or target oriented and sometimes there are stumbling blocks as in the case of non-equivalence or the use of loanwords which compel translators to resort to linguistic manipulation in order to achieve a suitable match. In pursuit of appropriate equivalence the translator needs to make certain decisions. There are factors which influence the decision making during the "decomposition of the source message, [...] its transfer across the cultural-linguistic border and the recomposition of the target message" (Toury 1980:17). One such decision is whether to remain more faithful to the ST or TT. This research aims to study how the TTs change in relation to the STs because of issues such as context and culture or simply owing to the prerogative claimed by the self-translator.

The question then arises, "[s]hould a translation be 'visible' or 'invisible'?" (Newmark 1991:34) although more importantly in this case is what the authors as self-translators themselves feel. "It is often said that a translation should not read like a translation" (Newmark 1991:105). If the translator is more faithful to the ST the translation will retain the foreign elements and will result in a visible (overt) (House 1998:65-66) translation, and if more faithful to the TT then this process is called

domestication which will result in an invisible (covert) translation. Behr aims at creating an overt translation. He loyalty to the Afrikaner mentality is such a pertinent theme in his novel that he uses every opportunity to punctuate the English version with frequent Afrikaans reminders:

> 'Ja, *Tannie'* (Behr 1995:62) (Back-translation: 'Yes, *Aunty*')/ A *Volk* that forgets its history is like a man without a memory (Behr 1995:38). (Back-translation: A *Nation* that forgets its history is like a man without a memory.) / On Friday afternoon we have *Voortrekkers* (Behr 1995:46). (Back-translation: On Friday afternoon we have *Voortrekkers*.)

Behr's work displays what Snell-Hornby (2006:60) refers to as "cultural domination" (Snell-Hornby 2006:60). He uses single words from Afrikaans to portray different aspects of Afrikaans culture. Voortrekkers is a youth movement amongst Afrikaner children similar to Boy Scouts. Brink in contrast avoids any intermingling of languages. He does the same in his novels *Anderkant die stilte* (2002)/ *The Other Side of Silence* (2002). This is perhaps a deliberate strategy to make the English version accessible to an overseas readership.

Even though the process of translation involves retaining "all aspects of the *source text,* it also involves certain adjustments to the requirements of the *target system*" (Toury 1995:166). If the ST culture dominates the TT, this is termed "cultural domination" (Snell-Hornby 2006:60). The deconstructionists rebelled against this cultural domination and see translation as "absorbing it (the source text) [...] and then reproducing it (the target text), enriched with indigenous elements. This *cannibalism* turned into a metaphor for a reaction against cultural domination" (Snell-Hornby 2006:60).

House distinguishes between overt and covert translation, "[e]quivalence of function differs markedly [...] In overt translation [...] It is the translator's task to allow persons in the target culture access to the original and its cultural impact on source-culture members [...] Covert translation is more deceptive. The translator's task is [...] to [...] remain hidden [...] she employs a 'cultural filter' [...] so expertly integrated into the fabric of the text that the seams do not show" (House 1998:65-66).

If the translator's task is, as House suggests, to aim for a seamless rendering of the translation process, she prefers a covert translation. Brink's translation fits into this category. Even so, as a translator is unable to provide total synonymy there will be loss and gain as Bassnet-McGuire (1980:30) claims that "[o]nce the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of *loss and gain* in the translation process" (Bassnet-McGuire 1980:30). The issue is not really whether translators rule in favour of an overt or covert translation that will affect whether there is loss or gain, but rather the degree of loss and gain. Bell (1991:6) refers to this loss as a betrayal of the author's intention. Bell comments, "[s]omething is always 'lost' (or, might one suggest, 'gained'?) in the process and translators can find themselves being accused of reproducing only part of the original and so 'betraying' the author's intentions." (Bell 1991:6) Even "[t]he point of the Italian proverb *tradurre e tradire* is that exact translation is never possible and that any translation therefore implies some 'betrayal' of the original" (Lewis 2001:435).

Fortunately, as far as self-translation is concerned loss and gain are apparent to the reader but are not issues for the self-translator as he can choose what to include or leave out.

Following this general introduction, the next step is to outline the analytical approach adopted in this study and this follows in Chapter 3.

Chapter 3: Analytical approach

This research approaches analysing the translations by first considering some preliminary data followed by areas relevant to macro and micro level issues and includes with some of Newmarks observations on creative translating. The following categories are not a random selection. After carefully comparing the ST with the TT, patterns of discrepancies were observed and then sorted into categories. Due to the frequency of such discrepancies, or their noteworthy value, they were selected for discussion. Certain guidelines helpful to the research were extracted from Lambert and van Gorp's schema (Lambert and van Gorp in Hermans 1985:52-3) such as: general strategy (partial or complete translation?), title and title page – meta-texts (on title page; in preface; in footnotes – in the text or separate?), titles of chapters, presentation. The analytical approach was then extended based on the patterns of discrepancies to include Newmark's categories,

> peculiar syntactic structures, [c]ultural metaphors, idioms, significant phonaesthetic effects and [q]uality words with no one-to-one equivalent. (Newmark 1991:8)

which were different from Lambert and van Gorp's schema as outlined below.

<u>Preliminary data:</u>

1. General strategy (partial or complete translation?)
Whether the translation is meticulous in its transfer of meaning or whether it borders an adaptation or version will be considered.
2. To what degree did the editor streamline or interfere with the final product?
This can only be established via personal contact with the authors.
3. The covers are compared. Are they the same/ Are they different? What are the differences and /or similarities and why? Then the blurb will be considered.
Within this category, the front cover pictures will also be discussed.
4.Title and title page – meta-texts (on title page; in preface; in footnotes – in the text or separate?)

Macro-level

1. Division of the text (in chapters, acts, scenes)
2. Titles of chapters, presentation
3. Macro additions/omissions

Micro-level

1. Omissions / 2. Additions

Omissions and additions are classic examples of what Federman refers to as "the two texts complement and complete each other" (Federman 1996:4) (see chapter 1.1). Additions in the target text can be viewed as "a continuation of the work" (Federman 1996:5) (see chapter 1.1).

3. Shifts on linguistic levels

Shifts are unavoidable and occur when the translation subscribes to the norms of the source language and culture. Toury (1995:57) feels that the occurrence of shifts has long been acknowledged as a true universal of translation (Toury 1995:57). However, since shifts from source-text patterns can always be realized in more than one way, the actual *realization* of so-called obligatory shifts, to the extent that it is non-random, and hence not idiosyncratic, is already norm-governed (Toury 1995:57). This research examines optional shifts with regard to the author consciously choosing a shift in order to depict a slightly different linguistic colour. Translators spend a lot of time criticising shifts, but as each language has its own particular way of expressing itself and there is a lack of true synonymy within a language and between languages, shifts are unavoidable. In fact, Toury (1995:84) feels that "too much emphasis has come to be placed on this notion" (Toury 1995:84). Sometimes a shift is the result of the author's free choice and sometimes it is an unavoidable result due to a language's "wealth" or "poverty" (Atzmon 2004:5) (see chapter 1.1).

The following categories have been chosen for discussion as they display shifts: illocutionary particles (Hicky 1998:15),

> peculiar syntactic structures, [c]ultural metaphors, idioms, significant phonaesthetic effects e.g. 'bauble' [and] [q]uality words with no one-to-one equivalent e.g. 'wonky' (Newmark 1991:8).

In the case of illocutionary particles, these are words which simply do not need to be translated. Hicky (1998:15) points out that,

> in every language, there is a set of sequential units whose function and meaning is illocutionary. For all that these units sometimes look like words [...] they are in fact quite different in nature (in function and meaning) from words e.g. the 'please' of 'Please come home') (Hicky 1998:15).

So initially, some words might seem to be disregarded or neglected during the process of translation, but they are merely *illocutionary particles*. This can be regarded as "the multi-dimensional character of language" (Snell-Hornby 1988:1) and the "twilight zone [...] which cannot be expressed within linguistic signs" (Atzmon 2004:5) (see chapter 2).

Peculiar syntactic structures refer to unusual syntax e.g. "Seeing you is good" (Newmark 1991:8).

This is where the naturally embedded characteristics of a language will be pitted against each other and the translator's selection considered. In the case of peculiar syntactic structures it is especially challenging for the translator to seek "the greatest probability of mutual fit" (Nida 1975:184) (see chapter 2.1).

In terms of considering metaphors and idiomatic expressions, there is often loss and gain as literal translations do not always work. Languages can disagree strongly in this area unless there is an inherent affinity between the two languages such as in the case of English and Afrikaans.

In some respects the task is easier when considering an Afrikaans book translated into English, as many idioms so liberally scattered throughout literary novels become mere literal translations e.g. "iemand se arm draai" (Donaldson 1991:173) (to twist someone's arm). With translation from Afrikaans into English, Bruce Donaldson

points that there is an “inherent affinity of the two languages [...] which [...] is of two kinds: their common Germanic background [...] (and) [...] parallel analytical development” (Donaldson 1991:50). The study examines how the author has considered and perhaps compensated for the interlinguistic imbalance of “metaphoric thickness” (Federman 1996:5) (see chapter 1.1).

Phonaesthetic effects e.g. ‘bauble’ (Newmark 1991:8) are curiously awkward to translate, as this is entirely dependent on a language’s phonaesthetic resources. The study considers the self-translator’s strategy in managing this area where there are “no absolute synonyms” (Nida 1975:141) (see chapter 2.1).

Quality words have no one-to-one equivalent e.g. ‘wonky’ (Newmark 1991:8).
These are distantly related to jargon or slang. They offer an opportunity to consider how the self-translator has approached “decomposition of the source message [...] and the recomposition of the target message” (Toury 1980:17) (see chapter 2.1).

4. Loanwords

Loanwords give readers a visual reminder of their privilege in being able to catch a glimpse of a foreign world and offer a wonderful opportunity for the target audience to get a feel for the source culture. Translators are not apt to use them in the TT as they pose too many problems such as causing the translation to read unnaturally or stiltedly, as the translator needs to constantly explain the loanwords. This is why Nida (1975:67) feels “the two most common errors translators make (are) one of [...] literalness and the other is the desire to avoid foreign words” (Nida 1975:67). Loanwords can also colour the text. Baker (1992:25) feels “[t]he use of loan words can add an air of sophistication” (Baker 1992:25). The use of loanwords contributes towards an “overt” translation (House 1998:65-66) (see chapter 2.1).

5. Order of information

This refers to order of information, meaning affected by grammatical patterns, or the author wishing to scramble the order in bigger chunks for any other reason such as feeling it does not really impact negatively on the story line. In this sense it is the

"verbalized expression of the author's intention" (Snell-Hornby 1988:2) (see chapter 2.1).

6. Register

This is more relevant for Behr's novel which is narrated from the point of view of an eleven year old boy. While Afrikaans has a simple grammar structure, English is more sensitive to grammatical inflections and Behr takes advantage of English in this regard.

Baker (1992:15) defines register as "a variety of language that a language user considers appropriate to a specific situation" (Baker 1992:15). While Baker divides register into three categories, it is the second category Tenor of Discourse which will be discussed.

1 *Field of discourse*: This is an abstract term for 'what is going on' that is relevant to the speaker's choice of linguistic items.
3 *Tenor of discourse*: An abstract term for the relationships between people taking part in the discourse...the language people use varies depending on such interpersonal relationships as mother/ child [...]
4 *Mode of discourse*: An abstract term for the role that the language is playing (speech, essay, lecture, instructions)

(Baker 1992:16)

English in this sense is use as a multi tool in terms of its grammatical inflections which result in gain. In this sense the author may choose to highlight the "flashes of light" as a gain or "areas of darkness" as a loss (Atzmon 2004:5) (see chapter 1.1).

7. Character names

Sometimes names undergo change if they were particularly characteristic of the ST language and need to be modified for the target culture. This is reminiscent of House's statement that "a translation is [...] a text that is doubly bound" (House 1998:63) (see chapter 2).

8. Expression

As novels contain dialogue, there needs to be some way of indicating spoken expression as unlike a film, it does not have the visual and auditory to rely on. As Hicky claims (1998:17), "English can be categorized as an *intonation-oriented* language" (Hicky 1998:17) e.g. the rising intonation of 'Come home?' " (Hicky 1998:15) and that,

> in linguistic interaction involving only written language, cues to interpretation such as tone of voice, stress, intensity and cadence are lost. However, there are various orthographic measures, such as punctuation and variations in font, available to a writer wishing to convey different degrees of emphasis and other semantic nuance. (Hicky 1998:31)

Even such external devices as orthographic measures which contribute to emphasis and nuance affect the musical lyricism of the intonation and ultimately in a subtle sense, the meaning too. As a result, the translator needs to weigh up these measures to see whether "the substitution in question serves to identify the same constituents [...] implied in the original context" (Nida 1975:140) (see chapter 2).

9. Changes in information

This refers to amongst others numerical or character name changes which occur. Hopefully these do not occur in translation, but sometimes a self-translator will do it deliberately if a certain point has been reconsidered and a different outcome wanted. In a sense this can be regarded as a " 'betrayal' of the original" (Lewis 2001:435) (see chapter 2) but it can also be the self-translator merely exercising his freedom of choice.

Translation theorists continue to ponder the various issues facing translators. Studying the approaches adopted by self-translators provides further insight into the evolving world of translation. Mark Behr's approach will be the first to be examined.

Chapter 4

4.1 Mark Behr

4.1.1 Profile of Mark Behr

Mark Behr is one of South Africa's exports and currently holds the position of Associate Professor of World Literature and Fiction Writing at the College of Santa Fe in New Mexico, USA where he teaches World Literature, Post Colonial Literature as well as Literary Theory and fiction writing workshops. Although born on the farm Mbuyu in Tanzania in 1963, Mark Behr's family immigrated to South Africa after the nationalisation of white-owned farms in East Africa. He has studied locally at the University of Stellenbosch as well as internationally in Norway and the United States. He holds several Masters degrees obtained at the university of Notre Dame, USA. These cover the areas of English Literature, International Peace Studies and the creative art of Fiction writing. *The Smell of Apples*, taught in universities around the world, has been translated and published in nine languages, including Hebrew, Chinese, German and Portuguese. Behr's work so far has been primarily concerned with issues of race, gender and militarisation within contemporary authoritarian cultures.

A former Research Fellow at the International Peace Research Institute of Oslo in Norway, Behr has also taught English and International Peace Studies at universities in Africa, Europe and the United States. He is currently an Associate Professor of World Literature and Fiction Writing at the College of Santa Fe in New Mexico, USA and travels annually between the US and his home in South Africa (Breuer 2007:1).

Behr has received many awards for his work which includes essays, short stories and two novels The *Smell of Apples* (1995) and *Embrace* (2000). He received the Art Seidenbaum Award from the Los Angeles Times in 1997 and the Betty Trask Award from the British Society of Authors in 1996. The *Smell of Apples* also received the Eugene Marais Prize, the M Net Award and the CNA Literary Debut Award. His novels have been short-listed for The Guardian Fiction Award, The Steinbeck Award, the Encore Award as well as the Sunday Times Literary Prize. (Behr 2007).

> Behr's work so far has been primarily concerned with issues of race, gender and militarisation within contemporary authoritarian

> cultures. A former Research Fellow at the International Peace Research Institute of Oslo in Norway, Behr has also taught English and International Peace Studies at universities in Africa, Europe and the United States. [...] He chairs CSF's Rank and Tenure Committee, is responsible for coordinating the First Print Reading Series and editing the annual Helman Fiction Awards publication. He travels annually between the US and South Africa. (Behr 2007)

Behr also has a musical background which he acquired at the Drakensberg Boy's Choir Music School. This is reflected in *Die Reuk van Appels* (1993)*/ The Smell of Apples* (1995). There are frequent references to music e.g.

> Besides her sport, she also has an extra music lesson on Friday afternoons at the College of Music, and she also accompanies the Jan Riebeeck choir. (Behr 1995:47)

4.1.2 *Die Reuk van Appels* (1993)*/ The Smell of Apples* (1995)

Die Reuk van Appels (1993) is a retrospective work depicting the Afrikaner mentality during the Apartheid era as seen through the eyes of a young boy, Marnus. It deals with how young people are drawn into a political perspective without understanding why. *The Daily Telegraph* encapsulates this book in these words: "Behr shows up the hypocrisy in both political and personal worlds with uncommon subtlety" (Behr 1993: back cover).

Behr's novel is a form of social criticism and is an accurate depiction of the period in which the story of the novel is situated. It "seek(s) to subvert the discourse of official propaganda by exposing the mendacity of the political regime which has always sought to conceal its mechanisms of oppression under the mask of normality and respectability" (Samin 2007:1).

4.1.3 Analysis

Behr wrote/ translated *The Smell of Apples (1995)* two years after *Die Reuk van Appels (1993).* As Behr's underlying philosophy on translation involves general concepts such as voice, mood, culture, politics and psycho-dynamic reality of the text, he aims for the general picture and abandons the attention to detail.

Preliminary data:

The Afrikaans text first appeared in 1993 and the English translation followed in 1995. An initial examination of the general translation strategy reveals that it is one of a complete translation. The novel has two time frames. It begins in the past and then switches at the end of each chapter to the present. The story line is basically retained, but there are minor omissions and additions of the past events and larger chunks, such as entire paragraphs, related to the current storyline are missing. Overall the strategy is one of a complete translation, but on closer inspection because of additions and omissions of smaller fragments and larger paragraphing, it is arguable whether it is really complete.

Before going into an analysis, one needs to know to what degree the editor streamlined or interfered with the final product. This can only be established via personal contact with the authors. Generally speaking, readers are unaware of the role the editor plays in streamlining a book but their intervention can have a significant effect.

When questioned about the role of the editor and to what extent the final manuscript of his English version (The Afrikaans version preceded the English) had been touched up by an editor Mark Behr responded:

> Not a single word was edited from the manuscript I gave Little, Brown. Alan Sampson, the Senior Editor at Little, Brown, said – and of course I love to remember this: 'Once in a lifetime an editor gets a manuscript on his (sic) desk that requires no editing. When I was reading APPLES I knew I had now received mine.' So every word as it is published in APPLES was the way I translated it – by hook or by crook (Behr 2007)!

Comparison of the covers, dedication and blurb

Front cover

It needs to be stated that there is a more recent 1997 English version of *The Smell of Apples*, but this research examines the 1995 English version. The front covers of each contain a photo of the young boy, Marnus and the apples of the title, but the

English version which is targeted at an international audience, contains more information. Differences in the English version can be summarised as follows: there is a photo of a coastal city, as well as the statement "AWARD WINNER IN AFRICA, THE UK, AND THE USA" (although this mention appears more discreetly on the Afrikaans back cover). There is also the comment from the SUNDAY TELEGRAPH "Remarkably accomplished …one of the best first novels published this year".

Back cover

The back covers are also very different. It is immediately apparent that the language on the cover of the English version is far stronger in comparison to the Afrikaans version and thus aimed at being more internationally appealing. The back cover of the English version stresses the anguish of Apartheid in no uncertain terms,

> the blacks drove the whites away [...] apartheid's twisted logic [...] breathtakingly savage [...] disturbing confirmation [...] walking representation of evil (SUNDAY TIMES) [...] devastating insights (INDEPENDENT) [...] gripping. (J.M. Coetzee).

The more critical you are about apartheid, the more you are likely to attract an international audience. In contrast the Afrikaans version assumes South Africans have first hand experience and do not need to be reminded, or maybe it wishes to tread lightly so close to home. The following excerpt conveys the more conservative language of the Afrikaans version:

> liriese en onvergeetlike kinderverteller (Back-translation: lyrical and unforgettable child narrator) [...] af[ge]breek het aan die strukture waaraan hulle voorouers 'n leeftyd lank gebou het (Back-translation: broke away from the structures which their forefathers spent a lifetime building). (Behr 1993 back cover)

The most emotive language is,

> hulle worstel om die siel van Suid-Afrika tydens die apartheidsera te deurgrond (CITY PRESS). (Back-translation: they struggle to understand South Africa's soul during the apartheid era).

Otherwise the Afrikaans version is very toned down. The fact that there are such notable discrepancies are a reflection of Behr's translation approach.

Title and title page – meta-texts

On opening the English version, there is a further page of various newspaper comments plus a brief biography of Mark Behr as well as his numerous awards. On turning the page there is a quick mention of another of Behr's books, followed by the title page, then the publication page, then a page for a quote by BORIS PASTERNAK

> Thank you, forgive me, I kiss you, oh hands
> Of my neglected, my disregarded
> Homeland, my diffidence, family, friends

The next page brings a quote by ANTJIE KROG,

> Only one life we have in which we wanted merely to be
> loved forever

The Afrikaans version, although somewhat sparse in terms of cover information, has an attractive emerald green fold-in of the front cover which written in the present sets the scene for the commencement of the novel. The back cover has a similar green flap with a photo of Behr and a brief biographical synopsis. On opening the book, the reader is confronted with a completely black page with a small publisher's emblem in white. The title page follows, with identical format to the other book, followed by the publication page, then the identical quote by PATERNAK (in English and curiously untranslated into Afrikaans) and yet the following page yields the quote by KROG in Afrikaans. It seems as though both covers were compiled largely independently of one another.

<u>Macro – level:</u>

Division of the text (in chapters, acts, scenes) and titles of chapters, presentation

Continuing on the macro-level, there is a discrepancy involving the chapter delineation. *Die Reuk van Appels* (1993) shows clear numerical chapter delineation with page numbering on the bottom right hand and yet *The Smell of Apples* (1995)

has no chapter delineation and has page numbering top right. The latter merely reads as one continuous text, save for the fact that the reader still senses the divisions despite a lack of numerical chapter delineation. This is because there is a transition from one period to another. In both novels the narration switches between the past and the present and each chapter ends with a return to the present written in italics, and then the following chapter begins in the past. In this manner the reader senses in the English version some division of the story line. The novels begin in the past, but the reader is initially unaware of this as the novel opens in the present with the young Marnus introducing himself.

> My naam is eintlik Marnus, maar Pa noem my ook my seun of my bulletjie (Behr 1993:9). (Back-translation: My name is actually Marnus, but dad also calls me my son or my little bull)/ My name is really Marnus, but when Dad speaks to me he mostly says 'my son' or 'my little bull'. (Behr 1995:1)

From the outset, the reader is presented with what comes across as a rather free translation characteristically containing omissions, additions and shifts. This is not a purely mechanical transference of units of meaning. The first four chapters will be discussed as they represent the same length of text as Brink's novel.

Macro-level additions

The only substantial addition is in the following passage which describes the war raging in Southern Angola. The entire following passage was added into the English.

> *We were instructed by radio to get the troops battle-ready. It seems we're going to attempt breaking through. In the distance we can hear increased bombing and artillery movement. The commander's voice over the radio said that we should prepare ourselves for The Battle of Africa.*
>
> *I called together the sergeants and section leaders and instructed them to prepare the extended platoon. While I spoke, I could see the flicker of simultaneous thrill and fear in every set of eyes. After weeks of aimless waiting for a sign – anything to relieve the deadening listlessness – the time has come. Again there is reason to understand our presence here. Once more it is a choice between life and death. Gone is the heavy lassitude of heat, the smell of dust, of merely awaiting the instruction from above.* (Behr 1995:12)

This addition augments the tension of the war and will aid in attracting an international readership.

Another fairly substantial addition occurs in a classroom scene where the teacher, Miss Engelbrecht, confronts Frikkie about copying Marnus's homework. The addition has been underlined.

> Ek kon die hele klas se oë op my voel en ek wou in die aarde in wegsak van skaamte. Sy't stilgebly en toe Frikkie niks sê nie, het sy haar kop na my gedra: (Behr 1993:14)
>
> (Back-translation: I could feel the whole class's eyes on me and I wanted to sink into the earth with shame. She kept quiet for a while and when Frikkie didn't speak she turned her head to me:)
>
> I could feel the whole class's eyes on me and I wanted to sink into the earth with shame. I was petrified that she would draw red circles around my fractions too. Then Mum would want to know why there weren't only little red crosses as there usually are when an answer is wrong. Miss Engelbrecht kept quiet for a while and when Frikkie didn't speak she turned her head to me: (Behr 1995:6)

Such additions are examples of "the two texts (that) complement and complete each other" as well as the self-translators prerogative to "rewrite, adapt, transform, transact, transcreate" (Federman 1996:4) (see chapter 1.1).

Micro-level:

Omissions

Behr makes use of minor omissions and additions. They can range from slight e.g. one word, or a couple of lines. Every page has a few. Some of them will be extracted for examination. One slight omission is at the beginning of the novel when Marnus goes to play at the house of Hanno Louw, whose father was a surgeon and knew Chris Barnard. Marnus never got to see Chris Barnard, the famous heart-transplant surgeon and he expresses his disappointment only in the Afrikaans version.

> 'Ek was vreeslik teleurgesteld' (Back-translation: 'I was terribly disappointed') (1993:9).

The English version does not mention the disappointment or the fact that Chris Barnard was famous. It could be that the name Chris Barnard, which is really a household name in South Africa, is far more important locally and might be lesser known internationally. This is an odd omission. If he is less known abroad, all the more reason to explain who he is.

In the following examples, the small omission in the TT has been underlined. Sometimes Marnus helps Frikkie with his maths homework in the afternoons.

> Ons sit gewoonlik by hulle groot eetkamertafel (1993:12). (Back-translation: We usually sit at their big dining-room table.)/ We sit at their big dining-room table (Behr 1995:4).

It is an insignificant omission, referring to their habitual place at the dining-room table which is covered by the fact that the reader understands from the text that it occurs "some afternoons" (Behr 1995:4). Again in the following two examples which are a continuation of the same scene, the omissions are covered by the context of the situation and thus not really felt as an omission.

> Hy maak eers of hy lank moet dink oor die som (1993:12). (Back-translation: He makes as if he needs to think long about the sum.)/ But then he acts like he's thinking really hard (Behr 1995:4-5).

> Hy het gevra of hy nie maar my huiswerk-somme kan afskryf nie. Eers wou ek nie, want Ma sê om af te kyk is dieselfde as diefstal met jou oë (1993:13). (Back-translation: He asked whether he could copy my homework sums. At first I didn't want to let him, because Mom says to copy is the same as theft with your eyes.)/ Frikkie asked me whether he couldn't just copy my maths homework. That could save us from sitting at the dining-room table while we were doing something else. I didn't want to let him, at first, because Mum says that copying from someone else's work is the same as stealing with your eyes (Behr 1995:5).

To illustrate the frequency of omissions within a page, the school scene where Marnus and Frikkie are playing with tops during their break has been selected. At least two omissions occur per page.

> 'Ek praat met jou.' Sy stem klink soos juffrou Lemmer s'n wanner sy op hom skree om stil te bly in die klas (Behr 1993:11).
> (Back-translation: 'I'm speaking to you.' His voice sounds like Mrs. Lemmers screaming at him in class to keep quiet.)
> 'What are you looking at?' he asked, and I felt my stomach turn. (Behr 1995:3).

> 'Jy hou jou tol verkeerd vas,' sê ek maar later, en wys hom hoe hy sy voorfinger oor die tol se kop moet krul voor hy gooi. Hy bly 'n ruk stil, maar dan maak hy soos ek sê. Na 'n paar probere kry hy dit reg. (Behr 1993:11)
> (Back-translation: 'You're holding your top wrong,' I said later and showed him how to curl his forefinger around the head before he throws. He keeps quiet for a bit, but then does as I say. After a few tries he gets it, [...])
> 'You're holding your top wrong,' I said, [...] and showed him how to curl his forefinger around the head before he throws. After a few tries he got it, [...]). (Behr 1995:3)

Another omission occurs in the following scene when Frikkie was invited to Marnus's party and got into trouble for rubbing aloe juice in Zelda's mouth:

> Toe mevrou Delport 'n rukkie later opdaag om vir Frikkie op te laai, was Zelda nog steeds aan die huil. Daardie Maandag by die skool het hy my vertel dat sy pa hom 'n hengse pak slae gegee het.
> Na my verjaarsdag was hy nog nie weer by ons huis nie. Hy sê dis oor sy ma-hulle dink hy moet meer naweke by die huis wees, maar toe Ma eendag vir mevrou Delport raakloop, weet sy niks daarvan nie. Ek dink Frikkie is skaam oor Zelda Kemp en omdat Pa-hulle weet hy het pak gekry; dis hoekom hy so lank laas hier was.
> Pa gee ons nooit pak nie. (Behr 1993:59-60)
> (Back-translation: Zelda was still crying when Mrs Delport came to fetch him a while later, and on Monday Frikkie told me that his father had given him the most terrible hiding.
> Her never came over again after my birthday. He said it was because his mom and the others think he should be speding weekends at home, but when Mum came across Mrs. Delport she knew nothing about it. I think Frikkie is embarrassed about Zelda Kemp and the fact that we and Dad knew he got a hiding; that is why he hasn't been over for ages.
> Dad never gives us hidings.)

> Zelda was still crying when Mrs Delport came to fetch him a while later, and on Monday Frikkie told me that his father had given him the most terrible hiding.
> Dad never gives us hidings. (Behr 1995:53)

Additions

Approximately two or three additions occur per page. One such an instance of addition is illustrated in the following scene at the beach:

> 'Dans eers 'n bietjie go-go soos jou ma,' sê Frikkie en hy maak soos een wat go-go dans terwyl hy die hoed teen sy maag rondyryf.
> 'Ek is bang...' sê Zelda, 'gee asseblief my hoed terug [...] Ag, Marnus, sê vir hom ...'. (Behr 1993:66)
> (Back-translation: Do a bit of go-go like your mom, says Frikkie and he acts like he is go-go dancing while he rubs the hat against his stomach. 'I am scared...' says Zelda, 'please give me my hat back.')

> 'Do a bit of go-go like your mother!' Frikkie shouts, and pushes his hips around like someone doing the go-go, and he rubs the hat against his stomach. By now, we're laughing so much, I have to lie flat against the lighthouse to keep my balance.
> 'I'm scared...' we hear her say above the noise of the wind and waves: 'Ag, Marnus...please tell him to give back my hat'. (Behr 1995:59)

Another scene which illustrates additions is when the visiting American General arrives and is being introduced to Marnus and his family. In the first example Marnus, Ilse and their Mum are discussing flying overseas.

> 'Ek wou mos vir twee dae net slaap toe ek verlede jaar van Holland af teruggekom het' (Behr 1993:40). (Back-translation: 'When I came back from Holland last year, all I wanted to do was sleep for two days.'
> 'When I came back from Holland last year, all I wanted to do was sleep for two days.' As usual, she thinks she knows everything. (Behr 1995:33)

> Hy het ander klere aan en sy nat hare is netjies oor sy kop gekam (Behr 1993:42). (Back-translation: He has other clothes on and his wet hair has been combed neatly over his head.)/ He's wearing different clothes than when I saw him through the window. His wet hair is neatly parted on one side of his head. (Behr 1995:34)

Looking at Behr's use of additions and omissions it is clear that he has exercised his right as a self-translator to translate his own work freely.

Shifts on linguistic levels

Linguistic shifts do not occur as frequently as omissions and additions in Behr's novels and yet they occur frequently enough to be regarded as characteristic of Behr's translation approach. Shifts are an example of loss and gain in translation and occur when, in the process of seeking equivalence, the translator has to sacrifice nuance due to the specificity of the respective languages. Usually there is only a nuance that is sacrificed, but in Behr's case he uses shifts more boldly.

One such instance in the novel where there is an example of a linguistic shift is when Marnus is describing his large ears which embarrass him. In the Afrikaans version he uses "morsdood skaam" (terribly embarrassed – literally *stone-dead* embarrassed) (Behr 1993:10) but in the English he is only "a bit shy" which significantly diminishes the emotional impact (Behr 1995:2). In this sense a layer of meaning has fallen away and there has been a loss on the expressive level. Another instance occurs when Marnus tires of helping Frikkie with his maths homework.

> Maar later het ek ook maar genoeg daarvan om elke tweede middag te verduidelik (Behr 1993:13). (Back-translation: But later on I also became tired of explaining every second afternoon)/ But as time went by I got sick and tired of explaining every afternoon. (Behr 1995:5)

Here there has been a temporal shift so bold that it boarders on changing information.

Another less courageous shift is illustrated as such:

> Kort voor ek elf geword het [...] (Behr 1993:21). (Back-translation: shortly before I turned eleven [...]/ Just before my birthday [...]. (Behr 1995:14)

An example of loss in nuance in the English occurs in the exhibition scene:

> Een middag is ons by die Nasionale Museum in, waar ons ons vergaap het aan al die uitstallings (Behr 1993:15). (Back-translation: One afternoon we went into the National Museum to admire all the exhibitions.)/ One afternoon we went into the National Museum to look at all the exhibitions. (Behr 1995:8)

Illocutionary particles, peculiar syntactic structures, cultural metaphors, idioms, significant phonaesthetic effects and quality words with no one-to-one equivalent are all areas where shifts are likely to occur.

In the following example Frikkie confronts Marnus at break. The *illocutionary particles* have been underlined in the English e.g.

> 'Jy lyk soos Jumbo met daai ore. Is jy doof?' (Behr 1993:11) (Back-translation: You look like Jumbo with those ears. Are you deaf?)/ 'You look like Jumbo with those ears, man. Are you deaf or something?' (Behr 1995:3)

The Afrikaans lacks the *illocutionary particles* in this case and yet the English flows undisturbed with them. There is only a subtle difference between the English and Afrikaans. What is particularly humorous about the bully's remark is that it was in fact Dumbo and not Jumbo who had large ears. Dumbo the elephant is a Walt Disney character who was mocked because he had such large ears.

In the following example of a peculiar syntactic structure the Afrikaans has lesser nuance when compared with the English:

> 'Dit sal haar goed laat skrik' (Behr 1993:64). (Back-translation: 'That will give her a good fright.')
> 'That'll frighten the living daylights out of her!' (Behr 1995:57)

Bearing in mind the affinity between English and Afrikaans here is an instance of a normal substitution of a metaphor which produces no shift: "pikswart" (Behr 1993:44) (back translation: pitch-black) which is rendered as "pitch-black" (Behr 1995:37) and

> "soos 'n stuk los seebamboes" (Behr 1993:57) "like a piece of floating bamboo" (Behr 1995:50)

but

> "om die bos gelei word" (Behr 1993:44) (Back-translation: to be led around the bush) / "taking them on a wild goose chase" (Behr 1995:37).

allows English to use more colourful metaphoric imagery. Lei (back translation: to lead) suggests a neutral activity where as the verb "chase" conjures up frenetic imagery especially when coupled with "wild goose" which leads the reader to imagine a haphazard array of geese.

In the following example Behr chooses to compare the mother's skin to wax in the English version, whereas in the Afrikaans he states more directly that the skin was so pale which is slightly more realistic imagery as white wax is perhaps too stark, but is more endearingly child-like. In the ST there is no simile; the simile in the TT provides a metaphoric richness absent in the ST.

> [...] het Ma vir my mooier gelyk het as ooit, selfs mooier as op haar opera-foto's waar haar vel so bleek is (Behr 1993:74). (Back-translation: Mum looked prettier than ever, even prettier than in her opera photos where her skin is so pale) / Mum was prettier than ever, even prettier than in her opera photos, where her skin is white like wax. (Behr 1995:68)

In terms of significant phonaesthetic effects, if one pits

> "bars dit soos 'n kanonskoot teen die muur" (Behr 1993:66) (Back-translation: bursts like a canon-shot against the wall) against "the wave cracks against the concrete like a cannon". (Behr 1995:59)

the English emulates the phonaesthetic effect more successfully as it uses alliteration to emphasise the explosive "c" sound. Another normal substitution is "the swirling water" (Behr 1995:59)/ "die skuimende branders" (Behr 1993:66).
Another example illustrates:

> [...] kom 'n vlieg op my neus sit en ek blaas hom weg (Behr 1993:70) (Back-translation: [...] a fly comes to sit on my nose and I blow him away) / [...] a fly settles itself on the tip of my nose and I blast it away with a gust of air from my warm mouth. (Behr 1995:64).

Behr uses an extra phonaesthetic word in the English to emphasise the expulsion of air and thus comes across with more impact.

The following example where Marnus takes out his peanut butter sandwich during break is an instance of using a quality word with no one-to-one equivalent:

> Ilse sit ook altyd peanutbotter en stroop op, al weet sy ek haat dit. Die stroop trek in die brood in en teen pouse lyk dit so goor dat ek nie kans sien om dit te eet nie (Behr 1993:40). (Back-translation: Ilse always puts peanut butter and syrup on, even though she knows I hate it. The bread soaks up the syrup and by break time it looks so horrible that I don't feel like eating it).
>
> Ilse always puts peanut-butter and syrup on the sandwiches even though I can't stand it, because by break-time it's all mooshy. (Behr 1995:33)

The Afrikaans "trek in die brood in + goor (horrible)?" provides a very realistic description of the boy's dislike of a peanut butter and syrup sandwich.

In the following paragraph there is a compact impression of Behr's approach to translation. The shifts will be in numerical order labelled "S", omissions "O", additions "A", order of information "I". In this scene Marnus describes the caesarean section his Ouma had when giving birth to his Dad and how the doctors "left the scissors inside Ouma's stomach." As a result, Ouma was unable to have another child after that (Behr 1995:24).

> Toe Pa van die skêr hoor, was hy verskriklik kwaad. Maar hy kon niemand dagvaar nie (I1), want niemand kon eers onthou wie die doktor was nie (A1). Buitendien is Pa in Tanganjika gebore en niemand is ooit terug soontoe ná hulle eers daar uit is nie. Selfs al kón Pa teruggaan, sou hy nie weet waar om te begin soek nie (O1). Die howe in Tanzanië het seker nie eers geweet dat dit verkeerd is om 'n skêr in 'n vrou se maag toe te werk nie. Pa se hande was afgekap. (O2) Hy het gesê hy sal enigiets doen om geregtigheid te laat geskied. (O3) Maar al wóú hy, kon hy nie teruggaan nie (I2). (Behr 1993:32)
>
> (Back-translation: When Dad heard about the scissors, he was furious. But he could not take anyone to court, as no-one could remember who the doctor was. Besides, Dad was born in Tanganyika and no-one ever returns after leaving. Even if dad could go back, he would not know where to look. The courts in Tanzania wouldn't even know it was wrong to sew up a pair of scissors in a woman's stomach. Dad's hands were tied. He said he

> would do anything for justice. But even if he wanted to, he could not go back.)
>
> When Dad heard about the scissors, he was furious. But what could he do? He wasn't even allowed to go back to Tanzania, where he was born. (S1) Dad said he would move mountains to see justice done (A2), but who could he take to court (I1)? Even if he could go back, the country was in such chaos under the black government (A3) that the courts in Tanzania wouldn't even know it was wrong to sew up a pair of scissors in a woman's stomach. (Behr 1995:25)

From the above example it is notable how frequently the shifts, omissions, additions and order of information permeate even a small amount of text.

Loanwords

Behr does not strive for linguistic substitutes for a loanword. When required, he simply makes use of an Afrikaans loanword in the English, inserting some relevant preamble as he goes along which will clarify matters for the international audience. He does not want to sacrifice losing the flavour of the ST as in this scene where Uncle Samuel is discussing the Coloureds.

> Al wat hulle by my wil hê, is dop (Behr 1993:46). (Back-translation: All they want is a tot/drink)/ All they want is the *dop*. They all prefer a *dop* of wine to money, anyway. (Behr 1995:39)

Here Behr uses a loan word plus explanation which Baker has suggested is one of the strategies adopted by translators when using loan words (Baker 1992:34).

Behr uses italics to indicate loan words. In this scene Marnus is talking about *Voortrekkers* which is similar to Boy Scouts.

> Vrydagmiddae is dit Voortrekkers (Behr 1993:53)/On Friday afternoons we have Voortrekkers (Behr 1995:46). (Back-translation: On Friday afternoons we have *Voortrekkers*).

The back-translation of *Voortrekkers* (see page 28) in this context cannot be translated as Pioneers; it should rather be retained as Voortrekkers as it refers to a youth movement amongst Afrikaner children similar to Boy Scouts.

Behr uses italics to indicate a loan word. He only offers an explanation if the reader is unable to deduce the meaning from the passage such as:

> Gloria speaks Afrikaans without a coloured accent and Mum says that's why she fancies herself as a white. Frikkie says it's only when she's drunk that the real *gammat* accent comes back. (Behr 1995:4)

Here the reader understands that a drunk person does not speak well and therefore a negative connotation is implied. A *gammat* accent is a derogatory reference to the Cape Coloured accent. Also the comparison with the way whites speak Afrikaans suggests that the whites are more elite and that the coloureds' accent is to be regarded negatively. The implication is that your true class comes out. This young boy reflects the prejudices of society. Through no fault of his own, he is a product of racist South Africa.

In the following scenario, Behr explains the Afrikaans (twice) (underlined in the text), but those who do not speak Afrikaans might not make the first connection.

> 'You know now that no one is supposed to know who he really is. I take it as clearly understandable,' Dad said at dinner that night, speaking in the way he does to make sure that Ilse and I won't ever think of telling a soul. Dad always says *duidelik verstaanbaar*, which means 'clearly understandable', when he's not going to repeat himself. (Behr 1995:18-19)

This type of explanation occurs fairly frequently.

Another example is:

> My gunsteling storie is *Die Wildtemmer* (Behr 1993:54). (My favourite story is *The Game Tamer*.)/ My favourite story is *Die Wildtemmer*, about the ranger on the game-farm. (Behr 1995:47)

Behr conveys the Afrikaans flavour of the text by the text by making use of loanwords as well as a few Afrikaans words such as:

> " 'Ja! You thought I wouldn't be able to catch you, *né*!' she says".
> (Behr 1995:58)

In using loanwords, Behr has produced a novel that allows the international readership a feel for the foreign culture.

Order of information

Behr does not rigidly reproduce the units of meaning of the TT in the same order as the ST e.g.

> Net voor die generaal hier aangekom het, het ons ook geluister toe Pierre Fourie teen Bob Foster geveg het. Maar toe het die skeidsregter vir Foster laat wen omdat hy 'n swarte is en Pierre 'n blanke Suid-Afrikaner. Dit was die eerste keer dat 'n nie-blanke teen 'n blanke geboks het, en Pierre Fourie moes eintlik gewen het, maar oorsee bring hulle nou die politiek in sport in, en daarom kies hulle kant teen blankes. (Behr 1993:51-52)

> (Back-translation: Just before the general came we also listened when Pierre Fourie fought against Bob Foster in Johannesburg. The referee let Foster win because he's black and Pierre a white South African. It was the first time that a non-white fought against a white, and Pierre Fourie should really have won, but overseas they're bringing politics into sports, and they discriminate against us whites.)

> Just before the General came, we also listened when Pierre Fourie fought against Bob Foster in Johannesburg. It was the first time in the Republic that a non-white fought against a white. The referee let Foster win because he's black, even though Pierre should have won the match. But overseas they're bringing politics into sports, and they discriminate against us white South Africans. (Behr 1995:44)

In this case, the relaxed approach to information order does not impede the text flow at all.

Register

One way in which there is gain in the English version is that the English is able to capture the register of the child Marnus. In Afrikaans parents would endearingly refer to their boy child as "my kaffertjie" (literally "my piccanin), although it is regarded as derogatory nowadays.

Behr shows the register of a child by using grammatical errors. The following scene opens the novel.

> My naam is eintlik Marnus, maar Pa noem my ook my seun of my bulletjie en hy en Ma is lief daarvoor om sommer te sê my kaffertjie. (Behr 1993:9) (Back-translation: My name is actually Marnus, but dad also calls me my son or my little bull and he and ma love to just say my little piccanin.)

> My name is really Marnus, but when Dad speaks to me he mostly says 'my son' or 'my little bull', and him and Mum also like calling me 'my little piccanin'. (Behr 1995:1)

(should be "and he and mum") or simple language:

> I was still scared of Frikkie in those days. (Behr 1995:3)

(could have been "I was still afraid of Frikkie in those days")
Behr also draws the distinction between depicting such endearment as "daddy" instead of merely "dad" e.g.

> 'Pa lyk soos Sean Connery,' sê Ilse. [...] 'Ja, Pa lyk net so mooi soos Ma,' (1993:24) (Back-translation: "Dad, looks like Sean Connery," says Ilse. [...] "Yes, dad you look just as beautiful as mom,"/ 'Daddy, you look like Sean Connery,' said Ilse.[...] 'Dad looks just as pretty as Mum.' (Behr 1995:17)

Another example of the biblical register is when Marnus is describing the inscription at the bottom of a painting in the foyer of Dominee Cronje's pastorie in Fish Hoek:

> 'Eer jou Vader en jou Moeder' (Behr 1993:59) (Back-translation: Honour your Father and Mother)/
> 'Honour thy Father and Mother' (Behr 1995:52)

The ST mirrors the use of the Afrikaans Bible (1933, 1953, 1983) by means of “Eer jou Vader an (jou) Moeder”. The English TT in turn mirrors Biblical English where the pronoun “thy” is used.

Names of characters

People’s names and place names are treated very freely. Names which remain unchanged are: Marnus, Frikkie, Chris Barnard (Behr 1993:9) Names which undergo variation are: Doktor Louw (Behr 1993:9)/Dr. Louw (Behr 1995:1), Louis Washkansky (Behr 1993:9)/ Louis Waschkanski (Behr 1995:1) and names which change: Juffrou Rademeyer (Behr 1993:16)/ Miss Engelbrecht (Behr 1995:8)
In terms of names of locations: St. James (Behr 1993:11) is omitted in the English (Behr 1995:3), Die Kaap (Behr 1993:15) which is a superordinate gets replaced by Cape Town which is the hyponym (Behr 1995:8). Kalkbaai (Behr 1993:16) retains the Afrikaans in the first half of the word, but moves into English for the second half - Kalk Bay (Behr 1995:9), Victoriastraat (Behr 1993:18) becomes Victoria Road with Lions Head in the distance, which is an elaborated version of the location, (Behr 1995:11), Oranjestraat met die berg (Behr 1995:18) (literally Orange Street with the mountain) becomes Orange Street towards Table Mountain (South Africans would know immediately which mountain is being referred to, hence the use of the hyponym for the international audience)(Behr 1995:11), Tanganjika (Behr 1993:33)/ The East African community (Behr 1995:26) and Cuito Cuanavale (Behr 1993:35)/ Quito Caunavale (Behr 1995:28). Most of the names discussed go through an “ordinary” substitution process from Afrikaans into English. Speculation as to why other names have been changed in the TT suggests that as a self-translator Behr has exercised his right to take liberties.

Expression

Behr uses italics consistently across both versions to indicate expression during dialogue. To illustrate this, here is a classroom scene where the teacher is reprimanding Marnus for helping Frikkie with his maths homework:

> ‘Dis nie *jou* werk om vir hom te verduidelik nie. *Ek* word betaal om dit te doen, nie *jy* nie, *meneer* Erasmus’ (Behr 1993:14)./ (Back-translation: It’s not *your* job to explain to him. *I* am paid to do it,

> not *you, Mister* Erasmus.' 'It's not *your* job to explain maths to him. *I* am the one who gets paid to do that, not *you, Mister* Erasmus'. (Behr 1995:7)

In the example below the emphasis has been placed on the same word in both the English and Afrikaans.

> A *Volk* that forgets its history is like a man without a memory. (Behr 1995:38) (Back-translation: A *Nation* that forgets its history is like a man without a memory).

Although Behr uses italics as an expressive tool he reserves the right to vary the emphasis in terms of English and Afrikaans. In the next hospital scene Behr only uses italics in the Afrikaans.

> Die dokter het gesê dis asof Ouma *wou* doodgaan, want sy was nie eintlik siek of vreeslik oud nie (Behr 1993:32). (Back-translation: The doctor said it was as if Ouma *wanted* to die as she wasn't actually sick or terribly old.)/ The doctor said it was as though Ouma didn't want to live any more, because she wasn't really ill or even so very old. (Behr 1995:25)

Afrikaans has its own unique way of indicating expression without the use of italics. It places an emphasis mark on the word. This is illustrated in the scene where Frikkie is taunting Zelda about her mother:

> Nou is die SPCA én die polisie op haar spoor (Behr 1993:65). (Back-translation: Now the SPCA *and* the police are after her)/ Now the SPCA *and* the police are after her. (Behr 1995:59)

Changes in information

There are discrepancies in information between the novels. One non-consensus is the teacher's name. In one classroom scene Frikkie imparts the tale of his great grandfather (*oupagrootjie*) who used to get "hunters to hunt the Bushmen on his farm" (incidentally this direct reference to his great grandfather hunting the bushmen is only available in the English – thus an addition) (Behr 1995:8) and "Juffrou Rademeyer het gesê dis nie waar nie" (Behr 1993:16) and yet in the English "Miss Engelbrecht said it wasn't true" (Behr 1995:8) There does not seem to be any reason for this. In the English the school teacher Miss Engelbrecht gives Marnus "nine and a half out of ten" (this sounds much more like an excellent mark) for an

essay (Behr 1995:9) and yet only “9 uit 10” (Behr 1993:16) followed by an elaboration completely omitted in the English:

> In die opstel het ek geskryf dat ‘n mens na een besoek aan die museum kan verstaan hoekom die Republiek vandag die sterkste weermag in Afrika het. Dis omdat ons so baie oefening gekry het oor al die jare” (Behr 1993:16). (Back-translation: “In the essay I wrote that after a visit to the museum one can understand why the Republic today has the strongest army. It is because we had so much practice over the years.)

Remembering that the Afrikaans is the ST, the English “9 and a half out of 10” mirrors the excellence, although it is exaggerated.

As can be seen from Behr’s approach as a self-translator, he has exercised his freedom in this regard perhaps because firstly he has had time to step back and view his novel from a distance. Secondly, Behr’s underlying philosophy on translation involves general concepts such as voice, mood, culture, politics and psycho-dynamic reality of the text which causes him to aim for the general picture and abandons the attention to detail.

Having considered Behr’s translation approach, it is now time to examine that adopted by Brink.

4.2 André Brink

Brink, wrote both versions simultaneously, leading to the texts being closer renderings of each other, as he would be working in smaller chunks. A smaller chunk draws one’s attention to the detail.

4.2.1 Profile of André Brink

Brink is currently Emeritus Professor of English at the University of Cape Town and is a novelist, playwright, academic and mentor, and polemicist” (Brink 2005) and stands at the forefront in South African literary circles.

> He was born in 1935 in Vrede in the Orange Free State and began his studies at Potchefstroom University. From 1959 to1961 he did postgraduate research in Comparative Literature at the Sorbonne in Paris. Subsequently he taught Afrikaans and Dutch literature at Rhodes University in Grahamstown (1961 - 1990), and English literature at the University of Cape Town (1991-2000) where he is now Emeritus Professor of English. He has lectured at universities and institutions on five continents, and has honorary doctorates from the universities of Witwatersrand, Free State, Pretoria, Rhodes and Montpellier. (Brink 2005)

Brink's novels have attracted both national and international attention. His novel *Lobola vir die lewe* (1962) was an example of Afrikaans prose which represented a new direction in that it broke away from local traditions and their restrictions and patterned itself on the then current European trends. A group of important Afrikaans writers during the sixties struggled against apartheid. This led Brink's first novel being banned, namely *Kennis van die Aand* (1973) (Brink 2005).

> His book, *A Dry White Season* (1979), was made into a film starring Marlon Brando while *An Instant in the Wind* (1976), the story of a relationship between a white woman and a black man, and *Rumours of Rain* (1978) were both short listed for the Booker Prize for Fiction. *Devil's Valley* (1998) explores the life of a community locked away from the rest of the world, and *The Other Side of Silence* (2002), set in colonial Africa in the early twentieth century, won a Commonwealth Writers regional award for Best Book in 2003. He has also written a collection of essays on literature and politics, *Reinventing a Continent* (1996), prefaced by Nelson Mandela.

Because of his significant impact on literature, Brink has received numerous awards including the Legion of Honour by the French government. In 1992 he was awarded the Monismanien Human Rights Award from the University of Uppsala, for making known the injustice of apartheid to the wider world (British Council 2007).

4.2.2 *Die Blou Deur/ The Blue Door* (2006)

Die Blou Deur (2006) was a specially commissioned short story in both English and Afrikaans,

> which marked the launch of the Umuzi imprint of Random House South Africa, recently translated into Dutch. It was founded in March 2006 to celebrate and spread abroad the writers and

> writing of contemporary South Africa. (**Africa Book Centre**, 2006)

Brink's novella is more a surrealist account, unlike Behr's political novel. Brink's novella deals with David le Roux, a "teacher turned artist" (Stewart 2007:1) who struggles to comprehend a shift in his reality when "[o]ne day he's married to Lydia *sans* children and then the next he's married to a black woman called Sarah and has two loving children" (Stewart 2007:1). David le Roux likens this to "[t]he kind of moment that once turned the life of Kafka's Gregor Samsa upside down" (Brink 2006A:9).

As Brink embroiders on the plot, the reader is captivated by David's exasperating feeling as he finds himself "lost and confused in a disorientating world where buildings change - and disappear! - and men age visibly in a matter of minutes" (Stewart 2007:1). The story is likened to Kafka's *Die Verwandlung* (1916), translated into English by Willa and Edwin Muir as *Metamorphosis* (1933). Here Gregor Samsa "awoke one morning from uneasy dreams [in which] he found himself transformed in his bed into a gigantic insect" (*Metamorphosis* 1933). Brink and Kafka both open with the main character awakening from a disturbing dream ("[t]here was, first, the dream" (*The Blue Door* Brink 2006:9).

4.2.3 Analysis

Both of the following texts were written almost simultaneously in 2006.

Preliminary data:

The general translation strategy is one of a complete translation.

Macro-level

The covers are compared. Then the dedication and the blurb will be considered.

Front cover and back cover

The two covers are basically the same. There are only subtle differences. *The Blue Door* (Brink 2006a) has a pale olive green colour with "André Brink" in grey and *Die*

Blou Deur (Brink 2006b) has a cream-coloured cover with "André P Brink" in orange. Otherwise both covers depict the blue door on the front and the yellow door on the back accompanied by the small black Umuzi emblem. These partial differences in detail are in line with Brink's translation approach and can be recognised as a true reflection of adhering as closely to the ST as possible and yet having unavoidable differences due to the contrasting nature of language.

Title and title page – meta-texts

The title page is identical in font and the title in both cases is in blue. The preface consists of two paragraphs – one in English followed by one in Afrikaans, although the languages are switched around in the other book. The dedication:

> "*It must be!...*
> *It could also be different*"
> MILAN KUNDERA
> (Brink 2006a)
>
> "Dit moet wees!...
> Dit sou ook anders kon wees."
> MILAN KUNDERA

(Brink 2006b)

There is only a difference in the font.

Division of the text

This is a fairly concise novel, so each chapter is short and there is an absence of paragraphing.

Titles of chapters, presentation

These are numerically identically reproduced.

Micro-level

Omissions and Additions

The reader needs to examine the text very closely to find traces of omissions and additions in Brink's texts as Brink covers his tracks very well during the translation process. There are no instances of chunks of additional information as in the case of Behr, but rather a few extra words compensating for the natural loss and gain during the process of translation necessary for the text to read naturally.

Brink works his translation so carefully that the English and Afrikaans texts are quite well balanced and one cannot help but get the feeling that he works in small chunks such as a word or a phrase at a time even meticulously reproducing punctuation. This is evident in the next setting where David le Roux lies in bed pondering the significance of his day.

> Ek weet dat heelwat van wat vannag skeefgeloop het – nee, dis nie waar nie: niks het skeefgeloop nie, dit het net nie reg verloop nie – niks te doen het met ons, hier, in hierdie bed nie, maar van baie ver terug af kom. Herinneringe wat ek gedink – gehoop – het lankal ter ruste gelê is. Lydia, natuurlik. Maar ook Embeth. Waarskynlik Embeth bowenal. (Brink 2006b:45)
>
> (Back-translation: I know that much of what has gone wrong tonight – no, that is not it: nothing has gone wrong, it has merely not gone right – has nothing to do with us, here, in this bed, but comes from far back. Memories which I thought – hoped – had long been laid to rest. Lydia, of course. But also Embeth. Perhaps Embeth after all.)
>
> I know that much of what has gone wrong tonight – no, that is not it: nothing has gone wrong, it has merely not gone right – has not to do with us, here, in this bed, but comes from far back. Memories which I thought – hoped – had long been laid to rest. Lydia, of course. But also Embeth. Perhaps Embeth after all. (Brink 2006a:46)

The above excerpt is so well balanced that the word count is basically identical (Afrikaans word count is 62 and the English is 61).

Brink's translation seems to bear out Nida's viewpoint that the "substitutions are right if the substitution in question serves to identify the same constituents [...] implied in the original context" (Nida 1975:140) (see chapter 2).

Shifts on linguistic levels

The shifts that do occur are minor and unavoidable due to a language's metaphoric thickness (Federman 1996:5) (see chapter 1) at the point of the textual fragment. Because Brink works in such fine detail, the question of equivalence has been reduced to mere shifts in nuance which occur chiefly because of linguistic variation between languages. One particular shift of a linguistic nature, which Brink chose not to compensate for, is in this particular Biblical inflection. Here David le Roux stands in front of an ordinary looking door contemplating whether he should push the door open. As he hesitates, the following saying comes to his mind:

> *Abandon all hope, ye who enter* (Brink 2006a:64)/
> *Laat vaar alle hoop, jy wat hier binnegaan.* (Brink 2006b:62)
> (Back-translation: Abandon all hope, you who enter.)

This phrase is "[t]he supposed inscription at the entrance to Hell" (Martin 2008:1) from an allegorical epic poem written by Dante Alleghieri between 1306 and 1321 (Martin 2008:1). The use of "ye" in the English evokes this reference to Dante Alleghieri to a greater extent than the Afrikaans source text.

In the next example an unavoidable and unintentional shift occurs simply due to the nature of language. David le Roux reflects on the events of his day.

> Van daardie oomblik af onthou ek in akute detail elke geringe dingetjie wat gebeur het, elke tree van my vordering, asof dit alles deur 'n spioenasiekamera vasgelê is (Brink 2006b:16).
> (Back-translation: From that moment on I remember in acute detail every little thing that happened, every step I took, as if it was all registered by an "espionage" camera (Brink 2006a:17). From that moment on I remember in acute detail every single thing that happened, every step I took, as if it was all registered by a surveillance camera. (Brink 2006a:17)

Although "spioenasiekamera" and "surveillance camera" are the correct equivalents for each other, if one weighs up spioenasiekamera against surveillance camera, in the mind's eye of the reader the Afrikaans has a more negative connotation. *Survey,*

meaning *to perceive,* is a neutral term which may have a negative impact in a negative context, but is essentially neutral in character.

In the following setting where David leaves the children asleep and enters the dining room he wonders to himself:

> How are we going to sort this out? (Brink 2006a:37)/ Hoe op dees aarde gaan ons hierdie deurmekaarspul uitsorteer?" (Back-translation: How on this earth are we going to sort out this confusion?). (Brink 2006b:36)

One could argue that "deurmekaarspul" (chaos, mix-up, confusion) has not been represented in the Afrikaans, but actually the English implies it and the reader draws this conclusion from the events leading up to this point in the text.

Illocutionary particles, peculiar syntactic structures, cultural metaphors, idioms, significant phonaesthetic effects and quality words with no one-to-one equivalent are all areas where shifts are likely to occur.

In the following sentence the phrase "for heaven's sake" is used for emphatic reasons and comes across stronger than the "tog". Although both serve the purpose of emphasis, when one brings religion into the picture there is almost an air of desperation as in this case when David's wife rebukes him:

> 'We've been married for nine years, for heaven's sake.' (Brink 2006a:45)/ 'Ons is tog al nege jaar getroud.' (Brink 2006b:45) (Back-translation: We have been married for nine years.)

In terms of peculiar syntactic structures, the TT needs to make adjustments by offering an explanation e.g.

> It was a heady experience (Brink 2006a:47). Die hele gedoente het my kop laat draai. (Brink 2006b:46) (Back-translation: The whole to-do made my head turn.)

In the following example David le Roux arrives at his apartment to find it "no longer exists" (Brink 2006a:76). In this instance, the simile has been successfully translated by means of a similar simile in English, but is not a literal translation.

> My woonstel, nommer 1313 op die dertiende verdieping, het verdwyn soos ‘n skip in die mis (Brink 2006b:74)./ My apartment number 1313 on the thirteenth floor, has disappeared like a boat in a fog. (Brink 2006a:76) (Back-translation: My apartment number 1313 on the thirteenth floor, has disappeared like a ship in the mist.)

While metaphors and similes will normally give rise to shifts, Brink in an attempt to strive for a faithful, balanced translation chooses his language carefully to achieve an identical image and thus avoid shifts. This can be illustrated again in the following scene when David le Roux opens a door to find a photographic studio (Brink 2006a:64).

> Die reeks eindig met verskeie naby-opnames van die fotograaf self, verwring deur spieëls, soms met ‘n gedeelte van die liggaam sigbaar, ietwat uit fokus, op ander weer is net die gesig in beeld, die enkelrefleks-lens soos ‘n Siklope-oog wat die kyker aanstaar. (Brink 2006b: 63-64)
>
> (Back-translation: The series concludes with several shots of the photographer in close-up, distorted by the mirrors, either with a fragment of the body visible, slightly out of focus, below the face, or showing the face only, the single-reflex lens like a huge Cyclops eye peering at the spectator.)
>
> The series concludes with several shots of the photographer in close-up, distorted by the mirrors, either with a fragment of the body visible, slightly out of focus, below the face, or showing the face only, the single-reflex lens like a huge Cyclops eye peering at the spectator. (Brink 2006a:65)

When young children play with their toy cars, they imitate the sound of a real car and this is termed a significant phonaesthetic effect such as Brink has done e.g.

> [...] waar Tommie klaar in sy blou bedjie brrm-brrm met karretjies en treintjies sit en speel. (Brink 2006b:33) (Back-translation: where Tommie, already in his small blue bed, sits and plays brrm-brrm with his little cars and trains.)
> [...] where Tommie is perched on his small blue bed, engrossed in a humming game of cars and trains. (Brink 2006a:34)

It would have been acceptable to use brrm-brrm in both versions. Brink’s choice of humming seems less effective, but it is strengthened by the word “engrossed”.

Quality words have no one-to-one equivalent and thus cause a shift to occur in translation. “Verfomfaaide” has various nuances. It basically means “crumpled”, but it could also mean “dishevelled” or “messed-up”. In the following scene Brink depicts street-life.

> ’n Ou egpaar wat afdraand aangewaggel kom, die tante met ‘n verfomfaaide ruiker van madeliefies en verlepte delphiniums”. (Brink 2006b:18) (Back-translation: An old couple waddling downhill, the woman carrying a worse-for-wear bouquet of daisies and rather faded/wilted delphiniums.)

These nuances are captured neatly in the phrase “worse-for-wear”.

> An old couple waddling downhill, the woman carrying a worse-for-wear bouquet of daisies and rather faded delphiniums. (Brink 2006a:18)

Loanwords

Instances of loanwords in Brinks texts are few and far between e.g.

> The pseudo-Jugendstil block of flats with multi-coloured washing suspended on the balconies like a scene from Seurat or Monet. (Brink 2006a:17)
> Die woonstelblok in pseudo-Jugendstil met bont wasgoed wat flapper op balkonne soos ‘n toneel van Seurat of Monet. (Brink 2006b:17) (Back-translation: The block of flats in pseudo-Jugendstil with colourful washing flapping on the balcony like a scene from Seurat or Monet.)

“Jugendstil” is in fact a loanword from German and is art world jargon even though the artists mentioned here are French. Brink tends to use loanwords in the same in both the Afrikaans and English texts i.e. without any explanation.

Order of information

On the whole, the order is precisely echoed as in this scene where David le Roux parks his car in a street and walks to the supermarket.

> My motor was hoër op geparkeer, net onderkant High Level Road, maar ek was lus om te loop. Dit was tog net ‘n kort entjie: teen

> die steil systraaitjie af na die Hoofweg, dan links na die klein supermark. Gedurende die paar jaar sedert ek die kothuis betrek het, is ek al ontelbare kere daar verby, maar om die een of ander rede lyk alles vandag vreemd. (Brink 2006b:17)
>
> (Back-translation: My car was parked higher up, just off High Level Road, but I wanted to walk. It was only a short distance: down the steep side street to Main Road, and then left to the small supermarket. I had passed it innumerable times over the past few years since I started using the cottage, yet somehow it all seemed strange today.)
>
> My car was parked higher up, just off High Level Road, but I wanted to walk, It was only a short distance: down the steep side street to Main Road, and left to the small supermarket. I had passed it innumerable times over the past few years since I started using the cottage, yet somehow it all seemed strange today. (Brink 2006a:17)

Even the punctuation is precise. Brink always aims carefully at representing each unit of meaning even though this results in an occasional misplacement of a word e.g.

> Lydia gets into the front of the truck with the driver. The girls are already in the back perched high up on the mountain of furniture like little monkeys. I join them and we drive off very slowly, the load swaying precariously. (Brink 2006a:9)
>
> Lydia klim voor by die bestuurder in. Die kinders sit klaar agterop, hoog op die stapel meubels waar hulle soos drie bobbejaantjies vasklou. Ek by hulle op, en die lorrie vertrek (Brink 2006b:9). (Back-translation: Lydia gets in front with the driver. The children are already sitting in the back, high up on the pile of furniture clinging like three little monkeys. I am with them on top and the lorry drives off.)

Here is another minor sentence order change which does not impact significantly.

> "Ek móét net eenvoudig. Ek móét" (Brink 2006b:11)./ "I *have* to. I just *have* to". (Brink 2006a:11)

And in the following extract David le Roux arrives rather perplexed at his once familiar cottage.

> The interior bears no resemblance to that of the cottage I left an hour ago" (Brink 2006a:19) as opposed to "Die binnekant van die huis lyk glad nie soos dié van die kothuis wat ek minder as 'n uur

> gelede verlaat het nie". (Brink 2006b:19) (Back-translation: The inside of the house does not look at all like the cottage which I left less than an hour ago.)

If one observes Brink's choice of wording "interior" as "binnekant" and "bears no resemblance" with "lyk glad nie soos [...] nie" (does not look at all like) it strikes one how Brink has chosen in this instance to use a slightly more sophisticated English nuance. *Interior* and *resemble* are more formal than *binnekant* and *looks like.*

Register

The following two examples depict the change in language, referred to as the "tenor of discourse" (Baker 1992:16) which is "[a]n abstract term for the relationships between people taking part in the discourse [...] the language people use varies depending on such interpersonal relationships as mother/ child" (Baker 1992:16).

Although there is an opportunity to present the register of the children Tommie and Emily, Brink is rather conservative about showing that young children do not tend to speak English grammatically correctly. He avoids what might be a challenging translation situation and opts in favour of their childlike reasoning.

> 'The wind doesn't need a blanket, silly,' Emily sneers with a puckered nose. 'He's got the clouds'. (Brink 2006a:58)

Another instance occurs when David, out of sheer exasperation, approaches a man near the lift to ask him how to get to the thirteenth floor as the lift has been frustratingly and strangely unco-operative. He addresses Methuselah:

> 'Could you – *please*! – tell me what to do to get to thirteen?' (Brink 2006A: 30)/ "Kan oom my – *asseblief* ! – beduie hoe om by dertien te kom?". (Brink 2006b:30) (Back-translation: Sir, can you – *please*! – explain to me how to get to thirteen?)

The level of formality in addressing a stranger has been represented by the subjunctive case in English, and in the Afrikaans by the use of "oom".

Names of characters

The names have not been affected in anyway. They are treated as neutral territory such as David, Sarah, Lydia and Embeth. Even the names of places remain unchanged e.g. Noordhoek (Afrikaans in origin), Durbanville (Brink 2006a: 15/2006b:15), High level Road (Brink (2006a:17/2006b:17).

Expression

Brink mainly uses italics in English and emphasis marks in Afrikaans to denote expression as can be illustrated in this example when his children beg him for a chocolate.

> "And you *promised* –" (Brink 2006a:22)/ "En Pappa het belówe–" (Brink 2006b:21) (Back-translation: And Daddy *promised*-)

But in the following scene where David le Roux confesses to needing a space away from his wife that he can call his own, Brink chooses a different strategy in conveying the expression.

> But I *needed* a space, whether physical or emotional, that would be mine only, inaccessible to the rest of the world. (Brink 2006a:14)/ Ek het net daardie ruimte nodig gehad, daardie emotionele of fisieke ruimte, wat uitsluitelik myne kon bly, buite bereik van die res van die wêreld. (Brink 2006b:14) (Back-translation: But I just needed that space, that physical or emotional space, that would be mine only, inaccessible to the rest of the world.

The addition of "net" and "daardie" compensates for the impact of the English emphasis in italics.

Changes in information

There are no changes in information.

When compared to Behr's approach to the translation of his novel, Brink's English and Afrikaans versions can be seen to be far closer to each other. These differences are discussed in the next chapter, the conclusion to the study.

Conclusion

This study has attempted to examine the macro and micro similarities and differences in approach when writers translate their own works from Afrikaans into English, using *Die Reuk van Appels* (1993)/ *The Smell of Apples* (1995) by Mark Behr and *Die Blou Deur/The Blue Door* (2006) by André Brink as case studies.
This was done within the framework of Descriptive Translation Studies, focusing on optional shifts on linguistic, cultural and other levels as well as omissions and additions.

Prior to drawing some conclusions on these authors' approaches to translation, there was a preliminary discussion on Afrikaans and English as the actual vehicles for these translations in order to provide the canvas for the later discussion. Brink's Afrikaans is pure, but Behr's is a mixture of English and Afrikaans. Mark Behr's *Die Reuk van Appels* (1993) switches to English during some of the conversations. Behr's English version frequently uses Afrikaans loan words and Brink's is yet again pure Afrikaans. It is thus worth considering some ideas which contribute towards these two forms of Afrikaans as vehicles for translation. This must have something to do with the fact that Behr's novel is strongly political and deals with the Afrikaner mentality. In this sense he is more motivated to retain these foreign aspects in the TT as they are such dominant themes in the ST and the reader needs to be constantly aware of these factors.

Afrikaans and English exist in an open contact situation in South Africa, both being official languages listed in the Constitution. It is thus inevitable that the two languages would influence each which results not only in code-switching but also in terms of borrowing or loan words - such as is the case of Anglicisms which Donaldson refers to as "leenwoorde" (1991:61). In fact Lewis refers to Afrikaans "as a genuinely local, thoroughly hybrid language" (Lewis 2001:436). If one considers Afrikaans as playing a role within South Africa's multicultural interface consisting of eleven official languages, it is hardly surprising that Afrikaans has been corroded as "Afrikaans is no longer spoken in total isolation from English [...] (and there is a) high degree of bilingualism among Afrikaners in particular" (Donaldson 1991:3). It is "the contact situation between English and Afrikaans with their mutual influence" (Donaldson 1991:11) that has caused these two languages to influence each other.

Another partial factor contributing to the influence of English on Afrikaans is the popularity of American television.

Retreating back in time, Afrikaans has fought for its survival as a pure unaffected form. As Lewis remarks, "[b]uilding the nation from words in the first few decades of the century involved a "translation" of Afrikaans from the kitchen to the salon, the purification of a "low", bastardized language into a high literary language" (Lewis 2001:438). This striving towards a pure form of Afrikaans represented so much more than just a language. As Lewis maintains:

> the conceptual link between language, specifically translation, and betrayal is nowhere more apparent than in Afrikaans, where notions of linguistic and national identity have been fiercely contested right from the first contested attempts by the Genootskap van Regte Afrikaners (GRA) to translate this (ironically Creole) vernacular into regularized form in the newspaper first published in Paarl in 1875, the *Patriot.* Ever since, the notion of the *regte* or *ware* Afrikaner (true Afrikaner) has involved a complex set of identities with regard birth, nation, language, family, religion, race, and politics. (Lewis 2001:437)

Behr's original novel was chiefly Afrikaans except when the conversations, including the visiting American General, switch into English. And Behr's English version is substantially in English with Afrikaans loan words. This creates an interesting scenario for the translator.

When an author integrates substantial English passages and not merely loan words into an Afrikaans novel, it is essentially partially translated. But Behr uses the English in the Afrikaans novel as having another opportunity to say what he wants to say. He sees the English in the original Afrikaans document as another opportunity to refine what he wishes to say.

In South Africa, where the degree of proficient bilingualism is common, especially at the literacy level of a novel (unlike for a specialised field) no adjustments or explanations are necessary for the South African audience for the Afrikaans version. However, to retain the flavour of the novel reflecting both languages, Mark Behr has had to make some adjustments to the international English version as translating the novel into English would sacrifice the English embedded in the Afrikaans text and

camouflage the Afrikaans about to be transferred into the English text. He also wants to retain some of the foreignness.

The following excerpt introduces the unusual scenario where the English conversation in the Afrikaans novel undergoes change in the English version. The discrepancies have been underlined.

> 'There is a lot of trouble now in the Portuguese colonies,' sê Pa. 'We don't know what will happen in Mozambique and Angola. If things get out of hand, the only thing that can save South Africa is the army. We are already playing an important role against the Communists, We have the strongest army in Africa, as you know'. (Behr 1993:75-76)

which becomes

> 'There's a lot of trouble now in the Portuguese colonies,' says Dad. 'We can't say what's going to happen in Mozambique and Angola. If they go, the only thing that can save South Africa is our Defence Force'. (Behr 1995:69-70)

The second version is shorter and the formal "there is" becomes more loosely "there's" and "the army" becomes more boldly "the Defence Force", but the reference to the Communists is missing in the English version. Where on the one hand there is a weakening (informality), this has been compensated by strengthening (a bolder noun).

The story takes place in the area of Cape Town, in the Cape Province. This area is particularly known for

> [t]he deft weaving of English and Afrikaans [...] [and] [...] is a feature of those Cape Town speech communities in which code-switching and code-mixing are common. At times it is conscious and the listener is aware that the speaker is enjoying playing with the languages, juxtaposing elements from each other to create a particular effect. At other times language switching appears to be quite unconscious, with none of the participants noticing where switches occur [...] That, of course, can happen only if frequent switching is part of the normal way of talking in the community. Where it is, can become a marker of the community's sense of identity – it has done so in District Six. (Mesthrie 1995:193)

Curiously, there are no instances of Code-switching which "can be used as a subordinate term, broadly defined as the juxtaposition or alternation of material from two (or more) languages or dialects...longer than one word" (Mesthrie 1995:193-4) in the Afrikaans novel, but there are all the English statements by the American General in between the Afrikaans. When the American general arrives, the narration switches between English and Afrikaans which is not true code-switching. Unfortunately when translating the novel into English, this lyrical linguistic interplay gets lost. Behr does compensate for this however, by sprinkling a smattering of Afrikaans here and there in the English version. This he does by inserting the odd word or loan word e.g.

> So Mum and Ouma went off to a specialist in Constantia, where the snobs live. (Behr 1995:24) / Dad says real Afrikaans food is *braaivleis* [...] (Behr 1995: 37/ 'Ja! You thought I wouldn't be able to catch you, *né*!' (Behr 1995:58)

Brink, on the other hand, honours the purity of each language by keeping each text virtually free of inter-linguistic interference. English at times comes across as being a far more sophisticated language e.g.

> In the dream I am <u>embarking</u> on a long journey with my family, moving house. (Brink 2006a:9)/ In die droom <u>vertrek</u> ek en my gesin op 'n lang reis, op pad met al ons huisraad en besittings. (Brink 2006b:9) (Back-translation: In the dream I am embarking/ departing on a long journey with my family, with all our furniture and belongings.)

"Vertrek" is closer to "depart" which is a level of sophistication below "embark". This has to do with the historical origin of the words.

Whilst the research has examined the translations in question, it would be incomplete to draw conclusions without including the personal perspective from the authors themselves.

Behr's approach to translation

From the outset, it is apparent that Mark Behr's approach to translation is not one of a word-for-word transference from the ST to the TT. This becomes clear as the

novels reflect various omissions, additions and shifts. This is a result of his particular translation approach.

Fortunately, I was able to establish contact with Mark Behr via e-mail and I questioned him on his approach to translation in terms of his book *Die Reuk van Appels* (1993), to which he replied:

> With APPLES my idea was (and I think, generally is, with translation) that I am trying to capture the voice, mood, culture, politics and psycho-dynamic reality of the text: I do not want a word by word translation as much as I want the 'truth' about the text. With truth I mean that thing which we always fail at but which we still try for. Truth is too strong, it is the reach at honesty that I am more interested in. In that sense I weigh up all the variables of craft – nuance, theme, metaphor, voice, diction, form, plot, language – to make an assessment of how to translate a difficult or important piece of prose. For example, in APPLES, 'kaffertjie': the first sentence. (" ...maar Pa noem my ook my seun of my bulletjie en hy en Ma is lief daarvoor om sommer to sê my kaffertjie" (1993:9)./ "...but when Dad speaks to me he mostly says 'my son' or 'my little bull', and him and Mum also like calling me 'my little piccanin' (1995: 1). By using 'piccanin' in the English I lost one level of the harsher ironies (kaffer is nearer nigger) but, I retained enough of the racial irony and maintained the intimacy of the address form – the latter being essential as love itself, familial love and the endearments of ordinary family life – were key to the metaphor and nuance of Afrikaner family life. I erred on the side of softening irony while maintaining fondness in the naming: 'My Little Nigger' would have been harsher and horrifying: not the way love-talk between parents and kids happen at all. (Behr 2007)

Similarly, Chesterman (1997) suggests that the relationship between the two texts should be regarded as a similarity and that the value governing this relation is truth. Behr's comments recall those of Chesterman in terms of the notion of truth. The relationship between the ST and TT is always hotly debated, and it is generally agreed upon that this relationship should be one of equivalence, and yet it is also contested that this is also well nigh an impossible task and that is why Chesterman (1997:178) suggests rather that "the value governing this relation is truth" (Chesterman 1997:178). Truth is not like a mathematical equation where the mathematician arrives at one calculated correct answer, rather it can be regarded as bearing a "recognizable relation to the other[...] (so) [...] there is more than one way of being "true". Chesterman (1997:179) feels that:

> [t]his range of ways in which we understand the truth of a relation is, I think, most important for translation theory. Translations relate to their source texts in a wide variety of acceptable ways, depending on a whole host of intra-textual and extra- textual reasons. The point is that all these relations must be "true" to the original, in one way or another, as required by the situation. (Chesterman 1997:179)

Whether Chesterman is suggesting that this includes the category of freer translations is not quite clear. Baker (2006:332) offers an explanation for this kind of freer translation. According to her, a contributing factor is the time difference between writing the two versions (as opposed to bilingual writing which happens simultaneously). The time difference she is referring to here is probably quite substantial, such as a novel being translated a few decades after it was written, whereas Behr's time difference between the two novels is merely two years. She explains that:

> [i]n terms of the dynamic nature of context...a given source text will often have a ...possibly very different context in the target culture, partly through the sheer passing of time [...] With the passage of time, a literary or scholarly text will have accumulated critical responses and resonances, and both it and its translation(s) will be read and interpreted in a different context-politically, culturally, socially, aesthetically. (Baker 2006:332)

Another reason for a freer translation could be argued that when writing a novel, the author is working with depicting scenes. As a scene is a macro unit, a writer has the prerogative to construct a scene via a looser transference of the message and not an exact word-for-word rendering. It is therefore academically interesting to note the degree to which shifts, omissions and additions arise when a larger aspect becomes the deciding factor during the process of translation, such as the overall voice. If truth is the governing value as Chesterman suggests, then all close examination of transferring from ST to TT and expecting it to follow some preconceived notion of how a translation ought to be, would surely be a futile academic pursuit, unless to arrive at the conclusion that as Chesterman (1997:179) claims "[t]ranslations relate to their source texts in a wide variety of acceptable ways" (Chesterman 1997:179).

One could also argue on the one hand that it is the self-translator novelist's prerogative to make free use of this creative tool as it is particularly in the case of "expressive texts-poetry, stories, sagas [...] where words represent images and

connotations rather than facts - that creativity comes into play, and the play of words becomes creative" (Newmark 1991:8). But more importantly self-translators are at liberty to translate freely because it is their own work.

When a translation comes from the point of view of not being particularly concerned about being scrupulous in its transfer, the question is raised whether it is a translation, version or adaptation. But at which point does a translation deviate and become an adaptation? Snell-Hornby (2006:156) feels "[s]till a bone of contention is the borderline between translation and adaptation" (Snell-Hornby 2006:156). In fact Bassnet-Mcguire (1980:78-9) goes so far as to state:

> Much time and ink has been wasted attempting to differentiate between *translations, versions, adaptations* and the establishment of a hierarchy of 'correctness' between these categories. Yet the differentiation between them derives from a concept of the reader as the passive receiver of the text in which its Truth is enshrined. In other words, if the text is perceived as an object that should only produce a single invariant reading, any 'deviation' on the part of the reader/ translator will be judged as a transgression. (Bassnet-McGuire 1980:78-9)

The case with novelists is that they are creative and as Bastin (2000:233) reminds us, "creativity is thus re-creativity and, to put it in more concrete terms, it is deviation from literality [...] special emphasis must be placed on adaptation, rather than on 'mere' translation" (Bastin 2000:233). It can also be the case that a translator needs to resort to creativity to problem solve as Newmark (1991:7) states, "[t]he creative element in translation [...]takes over when the standard translation procedures fail, when translation is 'impossible' [...] If it dominates a text [...] it becomes an adaptation" (Newmark 1991:7) and so "[c]reativity in translation starts where imitation stops" (Newmark 1991:9).

Looking at all the shifts that have occurred in the translation, here is a case of genuine foreignisation caused by a visible translation filled with indigenous elements.

Brink's approach to translation

André Brink is a bilingual writer (see chapter 3). A "**bilingual text** refers to the self-translated text, existing in two languages and usually in two physical versions, with

overlapping content" (Hokenson and Munson 2007:14). Harris (1988:8) speaks about the concept of **bi-text** (Harris 1988:8) in which the ST and TT seem to lead "semi-independent lives" and yet are "sewn firmly together" (Harris 1988:8). In this sense the bi-text can be likened to a Siamese twin. Because bilingual writers work in small chunks, constructing their tapestry from small threads, the attention is focused on detail. Toury (1995:96) refers to a bi-text as not being two texts, but rather "a single text in two dimensions, each of which is a language" (Toury 1995:96).

Brink commented in an audio interview that he used to write only in Afrikaans (Swaim 2008), which is his mother tongue, but out of the necessity to survive as a writer, he started also writing in English. The process by which he approaches his bilingual writing is to first write in Afrikaans in order to formulate his first draft. This is followed by the Afrikaans draft being translated into English. He then reworks the Afrikaans and English drafts (Swaim 2008).

Die Blou Deur/ The Blue Door (2006) depicts an almost totally invisible domesticated translation which is due to the nature of bilingual writing and its lack of distinguishing between the ST and TT. When questioned on his approach to translating, Brink refers to a language's "genius" for expression which echoes Nida's sentiments (Nida 1975:137).

> All I can say [...] [i]s that every language has a "genius" of its own, expressed in rhythms and cadences rather than in the meaning of the words, and in decanting something from one language into another it is a matter of trying to get those rhythms right, to find, as it were, musical equivalents for the rhythms of one in the rhythms of the other; this turns each translation into a new act of writing and imagining – a matter of entering into the *inside* of the phrase or the sentence and trying to rethink it in the terms proposed by the new language. Which means an immensely subtly and complex process, which, with the best will in the world, I cannot hope to explore in a few lines. (Brink 2008)

Brink's bilingual translation, in this particular novel, is very academically precise. He strives for what Federman (1996:4-5) refers to as "faithfulness of a translation in relation to the original" (Federman 1996:4-5) (see chapter 1) which entails transferring the message with minimal loss of meaning in an attempt to realise equivalence. He approaches translation meticulously, intentionally avoiding omissions, additions and shifts except for unavoidable losses in linguistic nuance due

to the nature of language. These minor shifts in linguistic nuance need not be regarded as transgressions, but rather as the unique personality of a language.

Whether this is Brink's consistent approach to translation is revealed by making a comparison with another one of his novels. Brink also wrote *Anderkant die Stilte* (2002)/ *The Other Side of Silence* (2002) which communicates the same approach. *The Other Side of Silence* (2002) opens with Hanna (a woman who has escaped the harsh life of the orphanage in Bremen) looking into a mirror and reflecting on her life. The writing here, with its clipped phrases, shares the same rhythmic musicality and lyricism as *Die Blou Deur/ The Blue Door* (2006). Brink is very careful to convey this rhythm in both the Afrikaans and English texts.

> Sy het nie so gelyk nie. Daar was 'n tyd, daar moet 'n tyd gewees het, toe die gesig wat uit die speël teruggekyk het, anders was. 'n Skuheid, ja, dit altyd. Beduusdheid, vrees. Dikwels pyn. Verskriktheid, miskien. (Brink 2002:11)
>
> (Back-translation: She did not look like this [before]. There was a time, there must have been a time, when the face which looked back from the mirror was different. Diffidence, yes, that always. Abjection, fear. Often pain. Terror, perhaps.)
>
> She hasn't always looked like this. There was a time, there must have been a time, when the face looking back from the mirror was different. Diffidence, yes, always. Abjection, fear. Pain, often. Terror, perhaps. (Brink 2002:3)

In *Die Blou Deur/ The Blue Door* (2006) Brink captures this musically rhythmic style particularly well in the scene where David le Roux reflects on his "disquieting" (Brink 2006a:9) dream.

> Dwarsdeur die dag het die droom my bygebly – klein, skerp beelde daaruit, die gevoel van verlies. 'n Hartseer bewussyn van sterflikheid. Wat tog eintlik sinnloos was: ek is skaars vier-en-viertig. (Brink 2006b:11)
>
> (Back-translation: Throughout the day the dream stayed with me – small sharp images, the sense of loss. A painful awareness of mortality. Which really was pointless: I am barely forty-four.)
>
> Throughout the day it accompanied me – the vivid remains of the dream, the sense of loss. A sad intimation of mortality. Which was uncalled for, really: I am only forty-four. (Brink 2006a:11)

From a musical point of view, this approach meets the requirements of a translator of lyrics because not only is Brink able to scrupulously convey the message, but he is also aware of the innate underlying rhythmic pattern of speech.

However, a generalisation regarding Brink's translation practice cannot be asummed as his English "translation" of *Kennis van die Aaand* (1973) deviates considerably from the Afrikaans.

Returning to the statement of problem as initially presented by the research, there were two assumptions in question. The first assumption that self-translators could adopt a freer approach because, as the authors of their own translations, they are at liberty to do, is only true for Mark Behr.

The second assumption, given that Behr wrote/translated *The Smell of Apples* (1995) two years after Die *Reuk van Appels* (1993), he would have had time to step back and view his novel from a distance is valid.

The research has confirmed the hypothesis that the target text retained the foreign flavour of the source text and in that regard is free. Whether the two texts in fact do complement each other (in the case of Behr and not in the case of Brink), as Federman suggests, has been revealed by the research to be true. It is as if the additions in the TT fill in the gaps which "by using another language [...] we may have a better chance of getting where we want to go" (Federman 1996:4-5) (see chapter 1).

As Behr's underlying philosophy on translation involves general concepts such as voice, mood, culture, politics and psycho-dynamic reality of the text, he aims for the general picture and abandons the attention to detail.

The assumption that Brink, in contrast, wrote both versions simultaneously, leading to the texts being closer renderings of each other, as he would be working in smaller chunks is also proven to be true. A smaller chunk draws one's attention to the detail.

Some similarities include delineation of paragraphing, sentence structure and a literal translation of the title and some differences include Mark Behr's use of omissions and additions whereas André Brink does not omit or add.

Differences between Behr and Brink

The analysis has shown two different approaches in the translation of the two texts. Behr wrote/ translated *The Smell of Apples* (1995) two years after Die *Reuk van Appels* (1993), had time to step back and view his novel from a distance and thus adopt a freer approach. As Behr's underlying philosophy on translation involved general concepts such as voice, mood, culture, politics and psycho-dynamic reality of the text, he aimed for the general picture and abandoned the attention to detail. This resulted in many omissions, additions, and shifts.

Brink, in contrast, wrote both versions simultaneously, leading to the texts being closer renderings of each other, as he worked in smaller chunks. A smaller chunk draws one's attention to the detail.
Concluding findings dictate however, that both the authors are motivated by their personal approach to translation as well as the two assumptions.

This case study is limited to the texts that have been examined and cannot presume to make generalisations regarding self-translators on the whole. Future and ongoing research would be necessary to verify the findings of this particular study.

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Appendix: Contact with the authors

Contact with Mark Behr:

----- Original Message -----
From: Mark Behr
To: Bronwyn
Sent: 2007/03/16 10:14:45 PM
Subject: RE: Reuk van Appels (answers to YOUR questions)

***Before I ask you some specific questions, would you mind telling me what approach you took to translating Die Reuk Van Appels into English? I find your translation quite liberal if I compare it to our almost word for word approach at the University.**

With APPLES my idea was (and I think, generally is, with translation) that I am trying to capture the voice, mood, culture, politics and psycho-dynamic reality of the text: I do not want a word by word translation as much as I want the 'truth' about the text. With truth I mean that thing which we always fail at but which we still try for. Truth is too strong, it is the reach at honesty that I am more interested in. In that sense I way up all the variables of craft – nuance, theme, metaphor, voice, diction, form, plot, language – to make an assessment of how to translate a difficult or important piece of prose. For example, in APPLES, 'kaffertjie': the first sentence. By using 'piccanin' in the English I lost one level of the harsher ironies (kaffer is nearer nigger) but, I retained enough of the racial irony and maintained the intimacy of the address form – the latter being essential as love itself, familial love and the endearments of ordinary family life – were key to the metaphor and nuance of Afrikaner family life. I erred on the side of softening irony while maintaining fondness in the naming: 'My Little Nigger' would have been harsher and horrifying: not the way love-talk between parents and kids happen at all.

***Also, do you have a biographical synopsis of yourself from a literature or general perspective? I have found some information on the Internet, but my supervisor would like more detail.**

I don't have much time to write something for you, sorry. I am too busy working on a new book. What I will send you are three personal essays recently published which you can use to extract whatever information you need. I trust that is good enough.

***How much say did you have in the final English version? I see it was published in England. And to me there seems to be some domestication of the final product that has taken place.**

Not a single word was edited from the manuscript I gave Little, Brown. Alan Sampson, the Senior Editor at Little Brown, said – and of course I love to remember this: "Once in a life-time an editor gets a manuscript on his (sic) desk that requires no editing. When I was reading APPLES I knew I had now received mine." So every word as it is published in APPLES was the way I translated it – by hook or by crook!

I hope this helps!

----- Original Message -----
From: Mark Behr

To: Bronwyn
Sent: 2007/03/16 10:32:01 PM
Subject: resume

Mark Behr is the author of essays, short stories and two novels The **Smell of Apples** and **Embrace**. He received the Art Seidenbaum Award from the Los Angeles Times in 1997 and the Betty Trask Award from the British Society of Authors in 1996. The Smell of Apples also received the Eugene Marais Prize, the M Net Award and the CNA Literary Debut Award. His novels have been short-listed for The Guardian Fiction Award, The Steinbeck Award, the Encore Award as well as the Sunday Times Literary Prize. The Smell of Apples, taught in universities around the world, has been translated and published in nine languages, including Hebrew, Chinese, German and Portuguese. Behr's work so far has been primarily concerned with issues of race, gender and militarization within contemporary authoritarian cultures. A former Research Fellow at the International Peace Research Institute of Oslo in Norway, Behr has also taught English and International Peace Studies at universities in Africa, Europe and the United States. He holds Masters degrees in English Literature, International Peace Studies and Fiction Writing from the university of Notre Dame, USA. He is currently an Associate Professor of World Literature and Fiction Writing at the College of Santa Fe in New Mexico, USA. He teaches World Literature, Post Colonial Literature as well as Literary Theory and fiction writing workshops. He chairs CSF's Rank and Tenure Committee, is responsible for coordinating the First Print Reading Series and editing the annual Helman Fiction Awards publication. He travels annually between the US and South Africa.

Mark Behr is the author of the novels The **Smell of Apples** and **Embrace**. His work is translated into nine languages and has received awards in South Africa, the United Kingdom and The USA. A former Research Fellow at the International Peace Research Institute of Oslo in Norway, Behr is currently an Associate Professor of World Literature and Fiction Writing at the College of Santa Fe in New Mexico, USA. He travels annually between the US and his home in South Africa.

Contact with André Brink:

----- Original Message -----
From: Andre Brink
To: Bronwyn
Sent: Thursday, September 28, 2006 3:43 PM
Subject: RE: Masters student

Dear Ms Raaths,

In principle I'd be prepared to do the questionnaire. I must just point out that I'm not into translating my books from Afrikaans into English or vice versa: I really write two versions of the same book every time. But if that fits into your scheme, you may let me know when you are ready.

Best,

André Brink

----- Original Message -----
From: Andre Brink
To: Bronwyn
Sent: Friday, September 29, 2006 9:00 AM
Subject: RE: Masters student

Dear Ms Raaths:

All I meant was that the two versions of each of my books are not direct translations of each other: I do not write a book in one language and then translate it into the other, but write the two versions at roughly the same time.

Best,

AB

----- Original Message -----
From: André Brink
To: 'Bronwyn'
Sent: Wednesday, October 17, 2007 7:15 AM
Subject: RE: Masters student

Dear Mrs Raaths,

I have looked everywhere, but unfortunately I've kept no copy of my papers on the translation process. Now I'm on my way to Croatia etc and will not be available again this year.

I wish you good luck,

André Brink

From: André Brink
To: 'Bronwyn Raaths'
Sent: Sunday, February 10, 2008 6:26 PM
Subject: RE: Masters student

All I can say, in a tearing hurry. Is that every language has a "genius" of its own, expressed in rhythms and cadences rather than in the meaning of the words, and in decanting something from one language into another it is a matter of trying to get those rhythms right, to find, as it were, musical equivalents for the rhythms of one in the rhythms of the other; this turns each translation into a new act of writing and imagining – a matter of entering into the *inside* of the phrase or the sentence and trying to rethink it in the terms proposed by the new language. Which means in immensely subtly and complex process, which, with the best will in the world, I cannot hope to explore in a few lines.

Please forgive me, and good luck,

André Brink